DOCTOR WHO

MAGAZINE™

No. 550 • MAY, 2020

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SO WOULD I, BUT IT'S LIKE I SAID – METALUPITRONS HAVE MANY FINE QUALITIES.
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DOCTOR WHO

BBC DOCTOR WHO MAGAZINE

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Welcome

At the end of February, before life changed for everyone where big public events are concerned, I went to the preview screening of *The Faceless Ones* at BFI Southbank. I'm not unfamiliar with the story, having compiled accompanying text for its telesnaps many years ago, but watching the new animation on the big screen felt like experiencing it for the first time.

It was wonderful to see Frazer Hines and Anneke Wills on stage, sparking off each other like it was 1967 all over again. Some of the most revealing interview comments, however, came from AnneMarie Walsh, who produced and directed the new version of *The Faceless Ones*. There's not much I can add to Patrick Mulkern's insightful review (which begins on page 70) except to say that I was especially intrigued by AnneMarie's comments about directing an animation that's based on a live-action serial.

Previous animations of missing stories have probably made greater efforts to recreate what we would have seen on screen (*The Power of the Daleks*), while others have imagined a bigger budget and better resources than the original could have mustered (*The Macra Terror*). Each approach is valid and has clear points of appeal to both casual fans and scholars of 1960s *Who*, but I think AnneMarie has struck a perfect balance with *The Faceless Ones*. The new animation takes only minor liberties with the story's Gatwick Airport setting, but largely eschews the 1967 camera script for a 2020 cutting style that remains inventive and relatively fast-paced without ever becoming gimmicky. This was married with some very impressive CG – notably the sequence where the jet airliner is subsumed by the Chameleons' space satellite.

I'm sure different directors will bring their own ideas in the future, but I'd be very happy to see more productions in the finely judged style of *The Faceless Ones*. For my money it's one of the best combinations of recreation and innovation that we've seen in the *Doctor Who* animations.

This issue we're also celebrating the mid-1970s run of classic stories produced by Philip Hinchcliffe, in advance of the Season 14 Blu-ray release in May. You'll probably have noticed that part of that celebration includes a splendid TARDIS diorama and a *Talons of Weng-Chiang* poster, both of which have been designed for us by Gavin Rymill. Another highlight is a set of collectors' cards, illustrated in a familiar style by Ian Wells. The cards, in particular, made this old fan feel very nostalgic.

We move right up to date with **DWM**'s long-awaited review of Series 12. Our production schedule made it impossible to publish prompt reviews of many of the recent episodes, so we asked Paul Kirkley and Emma Reeves to appraise the whole series in the light of its final episode. Given the game-changing nature of *The Timeless Children*, I'm glad we decided to wait.

It could be argued that Season 14 and Series 12 – specifically *The Deadly Assassin* and *The Timeless Children* – turned everything we thought we knew about the Time Lords on its head. The former proved highly controversial in 1976, and the latter has certainly prompted mixed opinions in the letters pages. I thought *The Timeless Children* was edge-of-the-seat entertainment. And I'm delighted it restored the mystery that was central to the success of *Doctor Who* when it began.

Marcus

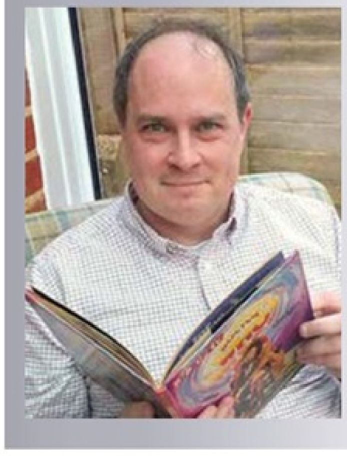
THIS ISSUE'S CONTRIBUTORS INCLUDE

Martin Geraghty

Martin first pencilled the **DWM** strip back in 1993, when everything was black and white. When not confined to his monastic cell, illuminating all things *Who*-related, he's either binge-watching Scandinavian noir or chasing his dog Indiana, who likes stealing his socks. Martin's latest strip, *The Piggybackers*, continues on page 55.

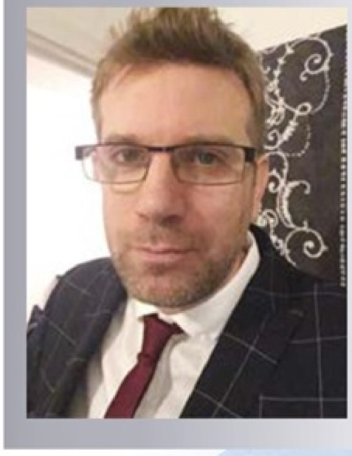
Jonathan Morris

Jonny speaks to Hieronymous for this issue's *Blogs of Doom* (page 82). Jonny's written over 70 stories in comic-strip, audio and novel form, and contributed over a hundred articles to **DWM**. The first saw print in 2002 and was, by his own admission, probably the worst the magazine has ever published. He's improved a lot since then.



Tom Spilsbury

Tom was the longest-serving editor of **DWM**, overseeing 129 regular issues between 2007 and 2017. These days, he writes about *EastEnders*, *Coronation Street* and *Neighbours* for *Inside Soap* magazine. He's still very keen on *Doctor Who*, though, as well as statistics. He combines these hobbies for his *Public Image* column on page 16.



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DOCTOR WHO

You Will Be Dispersed!

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AND THE KEEPER OF TRAKEN
TERRANCE DICKS
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Production NOTES

Showrunner **Chris Chibnall** recalls the momentous day when he invited one of his predecessors to the set of *Doctor Who*...

One of the great joys of this job is being able to say thank you. Often that's to all the people who've worked so hard on *Doctor Who*, many of whom go unsung. But as I started working on the show, it occurred to me that there were other people I wanted to thank. Going further back.

In February 2018, I asked Nick Briggs (who I think must have everyone's contact details) if he'd share an email address with me. After checking, he did. I emailed former *Doctor Who* producer Philip Hinchcliffe, said thank you, and invited him to Roath Lock Studios should he ever wish to see how we make the show now. Within a few hours, a gracious reply pinged back. And we began to set a date.

I'd always wanted to meet Philip. It's not just that his time on the show coincided with my formative years watching *Doctor Who* – although that's undoubtedly a big part of it. It's that as I've returned and rewatched (and re-rewatched) the episodes he produced they stand up so well. Pacey stories, big ideas, high production standards, great cliffhangers, powerful performances. What a run of stories: varied and thrilling, full of ambition and class, cheek and nerve. They made this child's heart beat faster. I waited all week for Saturday night.

Philip came to Roath Lock Studios on 2 August 2018. We were filming *Resolution*, and still in big secrecy lockdown mode. It was also the same day we brought a load of journalists down to the set to do interviews in advance of our first series transmitting. Organising that so journalists and Philip didn't intersect required some logistics. I wanted to keep this visit private and personal, until we ever wanted to talk about it.

I took Philip through the production office and introduced him to our amazing production team. We walked down to the edit suites, where various episodes were still being edited, and I introduced him to the editors as they were working. I showed him some temporary FX being done on a cut of *Demons of the Punjab*. He marvelled at the location work on screen and how the show was looking. We all felt an inch or two taller. He talked about how much emphasis he'd placed on the rigour of world-building, and making each story's world feel credible and true during his time on the show.

Top: Chris Chibnall stands by while Philip Hinchcliffe gets to grips with a Weeping Angel.

Above: Jodie Whittaker shows Philip how to fly the latest version of the TARDIS.

From the edit suites, we walked down to the studio floor. In the (now-drained) sewer set that we'd just finished using for *Resolution*, the press and production team had laid out a gallery of monsters for journalists to see on their trip. I walked Philip through the set, and we took some photos with monsters.

I took him onto the then-unseen Thirteenth Doctor's TARDIS. Introduced him to the Doctor and her friends. Jodie showed him, between takes on a busy day, how to fly this version of the TARDIS. We watched the filming of a TARDIS scene from *Resolution*, with everyone on board being flung about as the Doctor sets about hunting down a Dalek creature on the loose.

That evening, we went to dinner. I asked Pete McTighe whether he'd like to join us. Pete was, and this is the understatement of this issue or any other, very happy to join us. We talked mostly about story structure – Philip interrogating us on the processes we'd undertaken for our first series, the problems common to all *Doctor Who* stories, and then on structure generally. I was struck by how rigorous and inquisitive he still was, how hungry to talk about story and how it worked. We talked about author Joseph Campbell and his book *The Power of Myth*. We talked about the act structures of a modern-day *Doctor Who* episode. He talked about how script editor Robert Holmes would call him, wringing his hands about how to solve everything in Part Four. Is it still the same, he asked? Yes it is.

What was clear from the whole day and the evening was how the challenges of making the show have remained the same. We're better resourced now, with better facilities and better technology. And yet the day-to-day challenges remain constant: the battle to achieve a vision within the time and money you have, which is never quite enough. And it takes brilliant producers, then and now, to make *Doctor Who* as extraordinary as it is.

The whole team loved meeting Philip. I think – I hope – he enjoyed the moment of reconnection to the production of *Doctor Who*.

We're still occasionally in touch. I most recently emailed him to explain that we had canonised him, and others, as the Doctor in *The Timeless Children*. But that's a whole other story. **DWM**

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

At Home with Davros

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA STARRING
PAUL McGANN · RAKHEE THAKRAR · TERRY MOLLOY · ADÈLE ANDERSON · KEN BONES · JULIA McKENZIE
THE EIGHTH DOCTOR
TIME WAR
VOLUME FOUR
FEATURING NICHOLAS BRIGGS AS THE DALEKS

The Eighth Doctor will come face to face with Davros, the creator of the Daleks, in the next instalment of *Time War*, a series of full-cast audio adventures from Big Finish.

Alongside Paul McGann as the Doctor, Volume Four of *The Eighth Doctor: Time War* stars Rahkee Thakrar as Bliss and Terry Molloy as Davros.

"Ever since the Time War erupted at Big Finish, we've had plans for Davros' grand entrance into the maelstrom," says producer David Richardson. "And here he is: back in our *Doctor Who* audios after too many years, a good decent man living a happy domestic life with his wife Charn on a thriving, peaceful Skaro. Something must have gone wrong with time..."

The box set opens with John Dorney's two-part story *Palindrome*, where we find Davros living in peace in an alternative universe... until the Doctor and Bliss arrive and the Daleks emerge in a new reality. The set also includes *Dreadshade* by Lisa McMullin and *Restoration of the Daleks* by Matt Fitton.

"It never fails to thrill when you're in the studio with characters like Davros and of course the Daleks," says director Helen Goldwyn. "As we record with the effect on the voices and can picture the action so clearly. To hear Terry Molloy so immersed in the role of Davros is terrifying and impressive in equal measure. Put him opposite Paul's Doctor and you know you're in the presence of two actors of enormous skill and experience."

The Eighth Doctor: Time War – Volume Four will be released in July 2020 and is available to pre-order now as a collectors' edition CD box set (priced at £22.99) or as a digital download (at £19.99) from *bigfinish.com*

Terry Molloy returns as Davros, with fellow cast member Isla Blair.

Galactic Garments

Replicas of the knitwear worn by Jodie Whittaker's Doctor in Series 12 are now available from luxury brand Corgi.

Designed by Ray Holman, Corgi's *Doctor Who* range includes 100 per cent cashmere socks, wool socks, a cashmere scarf, a wool scarf and a hand-made cashmere and cotton-blend jumper.

"I chose to work with Corgi after visiting the factory and seeing the high-quality materials they use and the beautiful products they create," says Ray. "As a small company in the heart of Wales the craft of knitting is still very much alive and we were able to use these skills in the creation of the jumpers, socks and scarves for this range. It has been a pleasure to work with Corgi and create such a wonderful range of garments for the Doctor."

Awarded a Royal Warrant in 1988, Corgi continues to supply the royal family with knitted goods; in fact, the launch of its *Doctor Who* range coincided with a special visit to their factory in Wales. The Princess Royal, President of the UK Fashion & Textile Association, was shown the new *Doctor Who* garments as part of this visit, and was presented with a cashmere *Doctor Who* scarf as a gift.

The knitwear items are available to fans worldwide at *corgisocks.com* and range in price from £19 to £295 RRP.

New Pins

***Doctor Who* socks and new metal pin badges decorated with Japanese caricature 'chibi'-style art are now available from Hero Collector.**

Designs on the new badges include a Cyberman, an Ice Warrior, a Sontaran, a Slitheen, a Weeping Angel, an Ood, a Snowman, a Silent and three different Daleks. The badges can be purchased individually, or together over three new box sets collecting 'Classic' Doctors, 'Modern' Doctors and monsters.

Also available are three pairs of *Doctor Who* socks featuring chibi Cybermen, Daleks and Weeping Angels.

The pin badges and monster socks are available exclusively at *herocollector.com*

Master Storytelling

BBC
DOCTOR WHO
I AM THE MASTER
LEGENDS OF THE RENEGADE TIME LORD

This July, BBC Books will publish *I Am the Master: Tales of the Renegade Time Lords*, a collection of six adventures featuring the Doctor's arch-enemy.

The collection comprises five short stories and a novella, each of which features a different incarnation of the Master and explores the character's secrets and sinister ambitions.

There's a quest to free alien warlords, a dangerous mission to save a vital ally, a meeting with Bram Stoker, a shattering of lives on a distant world, a trial of wits to gain untold power, and a story about the Master's latest incarnation during his 77 years of imprisonment on Earth.

The stories are written by Peter Anghelides, Jacqueline Rayner, Beverly Sanford, Matthew Sweet, Mike Tucker and Mark Wright. *I Am the Master: Tales of the Renegade Time Lord* will be available from 9 July, RRP £12.99.

Series 12 Sounds

The original television soundtrack for *Doctor Who*'s 2020 series is available this month from Silva Screen.

Photo © Charlie Clift.

The two-disc collection features the incidental music from Series 12, composed by Segun Akinola. Among the 48 tracks are the new themes for the Master and the Cybermen.

"From the experimental sounds of *Orphan 55* to the emotional rollercoaster of *The Timeless Children*, it's been a complete joy working on the music for Series 12," says Segun. "I hope that whilst listening to this album, fans can relive all their favourite moments."

Doctor Who Series 12 – Original Television Soundtrack is released on 3 April from *silvascreen.com* priced £13.92 on CD or £9.99 to download.

BBC
DOCTOR WHO
SERIES 12
ORIGINAL TELEVISION SOUNDTRACK MUSIC BY SEGUN AKINOLA

Record Store Massacre

A narrated full-cast TV soundtrack of the lost 1966 story *The Massacre of St Bartholomew's Eve* will be available on vinyl for the first time as part of this year's Record Store Day.

In the four-part serial, written by John Lucarotti and Donald Tosh, the TARDIS materialises in Paris in 1572, a time of great danger and religious strife. The Catholic Queen Mother, Catherine de Medici, is hatching a plot to kill the French Protestants, and the First Doctor and Steven are quickly caught up in events. While Steven is befriended by a group of Protestants, the Doctor appears to have a perfect double in the shape of the hated dignitary, the Abbot of Amboise...

The gatefold sleeve contains two heavyweight 180g records in 'Parisian Blaze' splatter, with linking narration from Peter Purves, who played Steven. The cast includes Eric Thompson as Gaston, André Morell as Tavannes, Leonard Sachs as de Coligny and Annette Robinson as Anne.

The Massacre will be available at participating independent record shops on Saturday 20 June.

BBC
DOCTOR WHO
THE MASSACRE
ORIGINAL BBC TV SOUNDTRACK
VINYL WHO
THE CLASSIC 1966 STORY

BBC
DOCTOR WHO
TIME FRACTURE
AN IMMERSIVE ADVENTURE
POLICE BOX

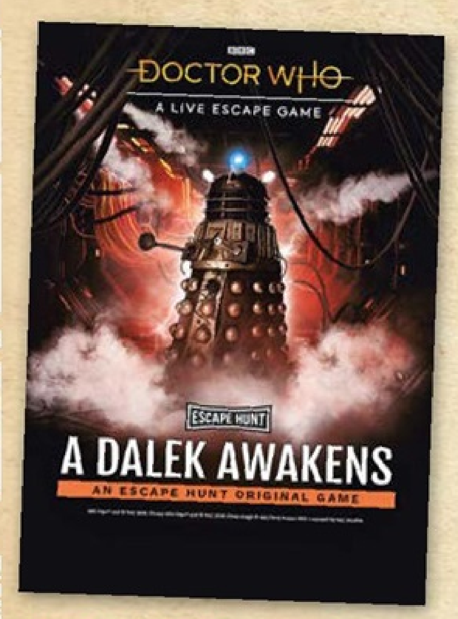
Time Fracture

Tickets are now available for *Doctor Who Time Fracture: An Immersive Adventure*, which offers "a chance to experience the Doctor's adventures like never before."

Created by the team behind *The Great Gatsby*, the UK's longest running immersive show, *Doctor Who Time Fracture* will premiere in central London in late 2020.

This groundbreaking immersive adventure puts you at the heart of the story, plunged into a journey across space and time. Audiences will discover that "a great challenge lies ahead and that it's time to be a hero, step up, and save the planet!"

For more details visit: *immersivedoctorwho.com*



Dalek Escapades

Escape Hunt has launched a new *Doctor Who* escape room, *A Dalek Awakens*.

In this immersive adventure, players step on board a spaceship which has been invaded and had its power system infiltrated by a Dalek. Teams of up to six people are given just 60 minutes to solve the puzzles and shut down the ship's power.

A Dalek Awakens – along with the Cybermen-themed escape room *Worlds Collide* – is playable now at Escape Hunt Reading and at Birmingham Resorts World, with games at several other venues, including Norwich and Basingstoke, opening throughout 2020.

Tickets for each escape room are priced from £25 and are available from *escapehunt.com/doctor-who*

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

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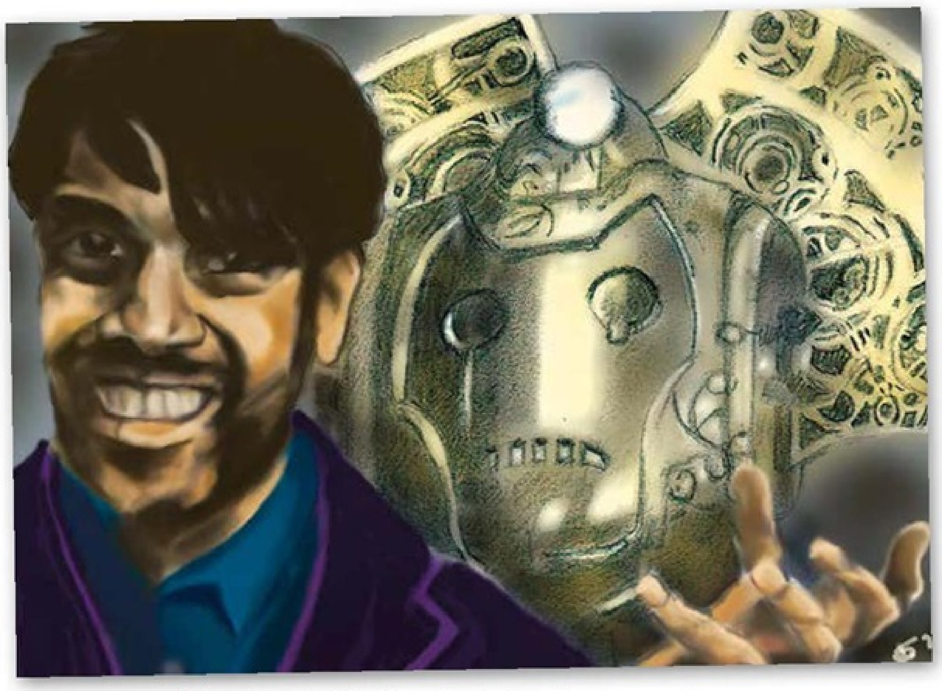


Master and Cyber-Time Lord artwork by Luanne Sharman.

Following the Series 12 finale, the **Doctor Who Magazine** inbox was filled with your thoughts on *Ascension of the Cybermen* and *The Timeless Children*. Thank you to everyone who wrote in. Here's a selection of your comments...

CYBER THREATS

COOPER HILLIER EMAIL

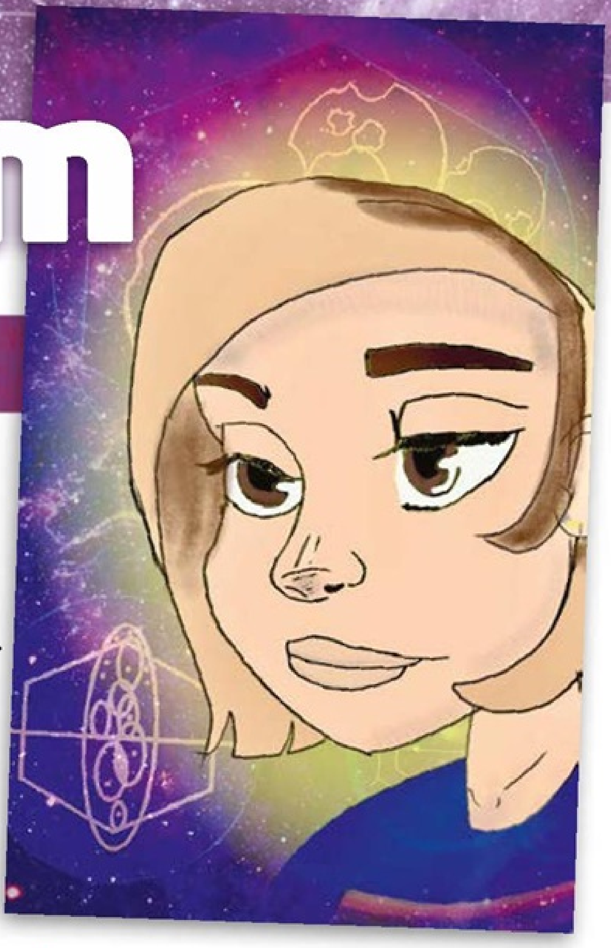
Ascension of the Cybermen was a great start to the two-part finale. Jodie Whittaker was beyond perfection as the Doctor. I love the new Cybermen design and loved seeing them in action. That cliffhanger was utterly epic.

SCOTT EMAIL

I was gripped from start to finish! Oh my Rassilon, I've not had so many questions from a *Doctor Who* cliffhanger before. Sacha Dhawan made a masterful entrance and there were some good, gritty scenes for Jodie Whittaker. This Brendan guy though: mind-blown.

IONA MACKENZIE EMAIL

In the last few minutes of *Ascension of the Cybermen*, I jokingly said to my sister, "I bet that the place beyond the boundary is Gallifrey." She said she doubted that the showrunner would put in such a reference. Ha! That showed her. There have been such great episodes this series and I love *Doctor Who* more than ever, especially as it is something that still connects me with my sister now she has moved away and I see her less often. We started watching it during the Matt Smith era, and it has been a great way for us to stay close from opposite ends of the country.



The Thirteenth Doctor by Alisha Rivera Klingler.

DOCTOR, WHO?

RORY LAMBERTON EMAIL

The Timeless Children just ripped up the rule book. Bravo, Chris Chibnall! I now have more questions than answers – most importantly, where is the Doctor really from? Even the Doctor doesn't know!

DANIEL HUGHES EMAIL

The finale was epic. It had moments when I laughed. It had moments when I wiped away a few tears. It had moments when I cheered. It had moments when I found myself picking up my jaw from the floor. It had an updated design to *The Invasion*/*Revenge of the Cybermen*-style Cybermen. It gave an answer to the 'Morbius Doctors' question that fans have been asking for nearly 45 years. In fact, I'm watching *The Brain of Morbius* on BritBox as I write, but with a brand-new perspective, courtesy of Mr Chibnall.

IAN BRANCH EMAIL

As a long-time fan of the show since the early 1970s and knowledgeable of many of the stories, I can say that I didn't see this one coming. The big reveal left me saying: "Of course!" Chris Chibnall has stayed true to the established history. All it took was a little looking back, and it was there all along. Of course there were Doctors before William Hartnell. Of course the Doctor was the Timeless Child.

STEPHEN MARSHALL EMAIL

If, like me, you don't like the idea of the Doctor being the Timeless Child with countless lives before William Hartnell's incarnation, then maybe we should remind ourselves that the never cruel or cowardly Doctor that we know and love didn't come into being until that foggy night in 1963, when two schoolteachers met him in

The Timeless Child.

STAR LETTER

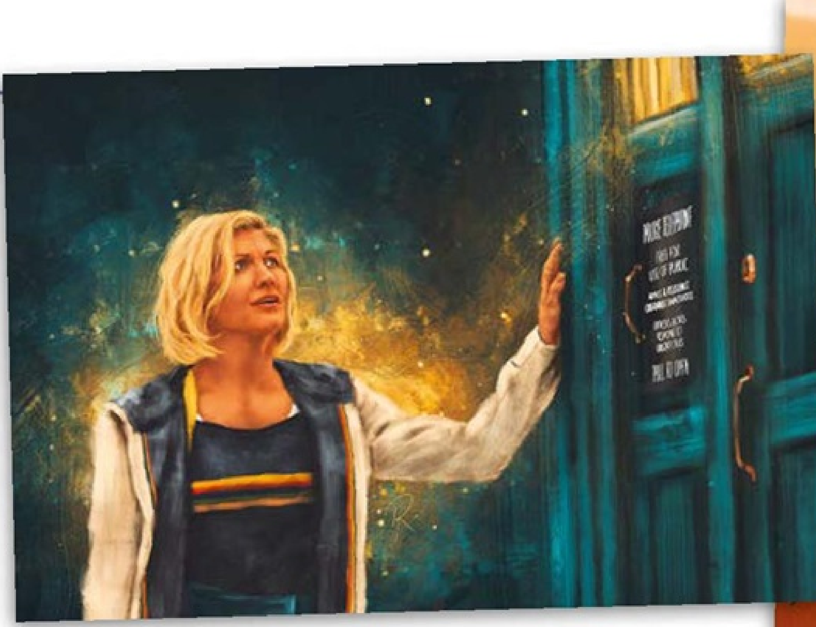
PHIL JOHNSON EMAIL

I was six years old when *The Brain of Morbius* was first transmitted in 1976. My younger self was fascinated that the story suggested the Doctor's lives went further back, beyond William Hartnell's incarnation. "How long have you lived, Doctor?" Morbius rants, somewhat surprised and confused. Maybe there is even a tone of jealousy, like the Master's in *The Timeless Children*. Maybe the evil Time Lord Morbius wondered, "Is the Doctor something more?" Well, now we know! *The Timeless Children* has expanded the show's mythos brilliantly by both connecting the modern series to its past and introducing a new, old, even timeless question: Doctor *Who*?

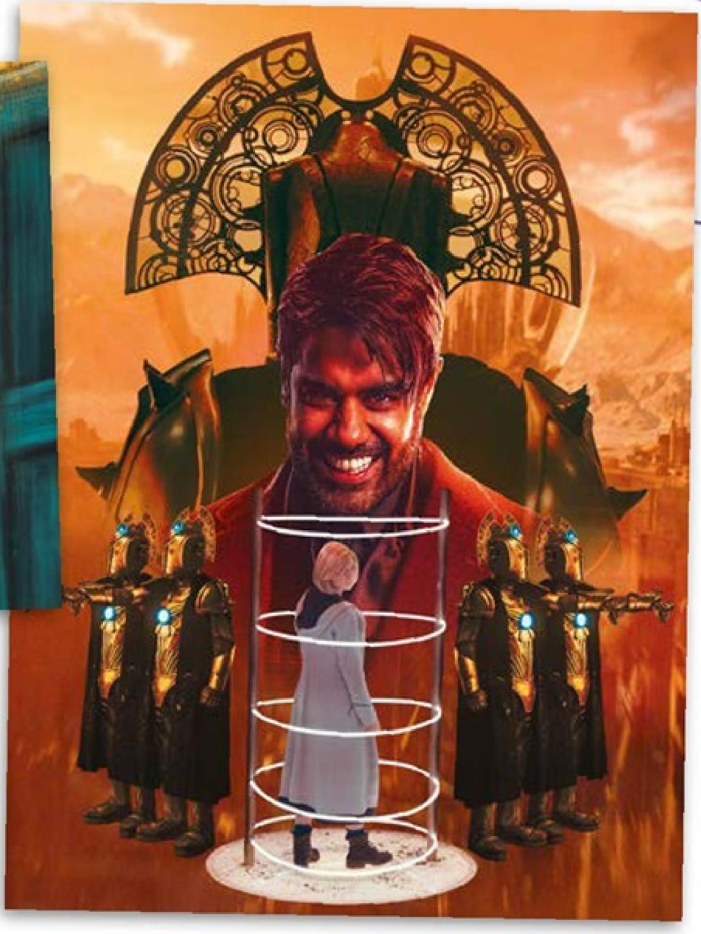
Morbius and the Doctor's mind-bending contest in *The Brain of Morbius* (1976).

DOCTOR WHO
THE FIRST DOCTOR ADVENTURES

Phil's letter wins him a copy of *The First Doctor Adventures: Volume Four*. It's available now from *bigfinish.com* priced £24.99 on CD or £19.99 to download.



She Was the Universe by Ryan Rigby.



Ross Muscroft's art of the Master and Cyber-Time Lords on Gallifrey.

a junkyard. That's why the story started there. They humanised him; they made him care. There may have been a spark of good inside him before then, and it may have been that which prompted him to leave Gallifrey. But it was Ian and Barbara who brought out that force for good that became the Doctor.

TONY MALONE DUBLIN
The best of this season by far was Jo Martin. What an exceptional Doctor. From the first time she appeared in the part she *was* the Doctor.

However, *The Timeless Children* was a wasted opportunity. I watch *Doctor Who* because, take away the TARDIS and the regenerations, the Doctor has always been a good person who will do the right thing regardless. Not some mythical figure from another universe and the dawn of time, but a person with a beginning, a middle and – at some point – an end. We know our past, our present, and it shapes our future. But by saying the Doctor simply forgot the first few (hundred?) regenerations... it's an insult to Hartnell and the story written so far. It's a time-travel show; there were a billion different ways to explain the Jo Doctor in a far more satisfying way.

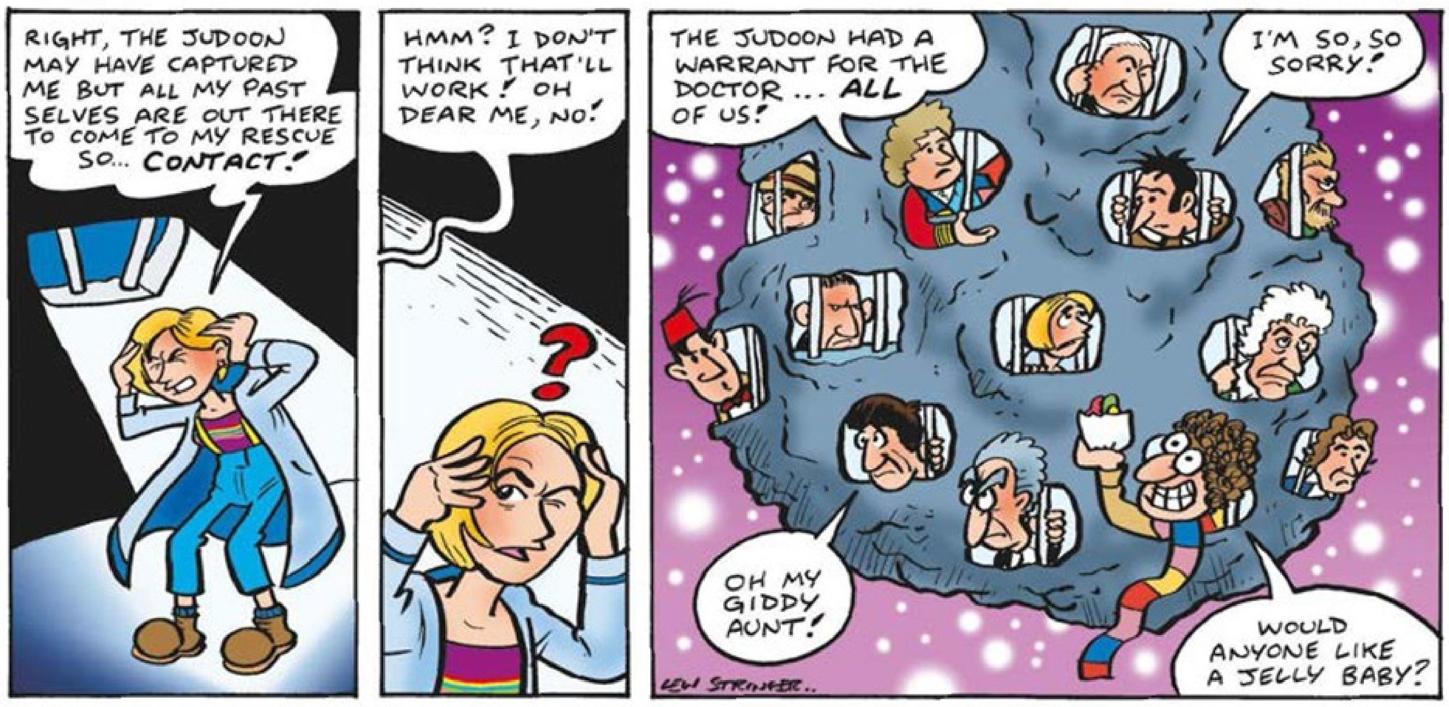
The Master and the Doctor by Rosie Vernon.

CHRIS LUXFORD LONDON
What an amazing season of *Doctor Who* this has been. I loved the way the arc panned out and the almost, but not quite, unexpected revelation that the Timeless Child is, in fact, the Doctor. This chimes with Andrew Cartmel's 'more than just a Time Lord' theme from the 1980s.

JOSHUA SCALES EMAIL
Finally somebody took the plunge and gave us Cyber-Time Lords! The idea of Cybermen converting Time Lords has been tossed about for a while, most recently by Peter Capaldi in an interview for *The Fan Show* and also in Titan Comics' *Supremacy of the Cybermen*. However, seeing this fully realised on screen at long last was truly spectacular.

KIERAN KENNEDY BRIGHTON
I think the revelation about the Doctor's past is the most wonderful gift we've ever had from a big reveal. Rather than break 'canon', canon is now endless and infinite. Anyone can imagine a story about any version of the Doctor doing anything, anywhere, any time and it can be true! The universe is now an open book for every fan to write in, and I'm excited to see the stories we can make of it. →

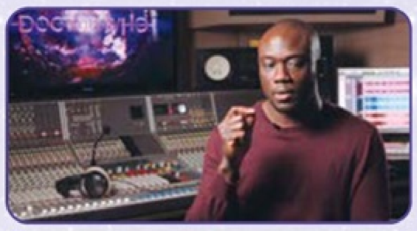
The Daft Dimension BY LEW STRINGER


RIGHT, THE JUDOON MAY HAVE CAPTURED ME BUT ALL MY PAST SELVES ARE OUT THERE TO COME TO MY RESCUE SO... CONTACT!
HMM? I DON'T THINK THAT'LL WORK! OH DEAR ME, NO!
?
THE JUDOON HAD A WARRANT FOR THE DOCTOR ... ALL OF US!
I'M SO, SO SORRY!
OH MY GIDDY AUNT!
WOULD ANYONE LIKE A JELLY BABY?
LEW STRINGER..

WHO TUBE

This issue's selection of *Who*-related videos...

Former *Doctor Who* writers Steven Moffat and Mark Gatiss share their thoughts on the reveal of Sacha Dhawan's Master and Jo Martin's Doctor. Go to: ***tinyurl.com/MoffatAndGatiss***



Go behind the scenes with composer Segun Akinola, as he reveals his inspirations behind scoring Series 12 of *Doctor Who*. Go to: ***tinyurl.com/Series12Segun***

Sacha Dhawan is given a series of *Doctor Who* quotes and must decide if they belong to the Doctor or the Master. Watch this video to see how he got on. Go to: ***tinyurl.com/SachaChallenge***

YouTuber Josh Snares explores the making of the missing 1964 serial *Marco Polo*, featuring William Hartnell as the First Doctor. Go to: ***tinyurl.com/MakingMarcoPolo***

The latest episode of the YouTube series *Terry Nation Army* delves deeper into the different ideas writers have had about the Doctor's origins. Go to: ***tinyurl.com/DoctorsOrigins***

Galaxy Forum

ON TWITTER...

@trevorbaxendale The Jo Martin interview in **DWM** 549 is the very definition of heart-warming. More Ruth Doctor please!

@Ten_Doctors Please can the cover of the next issue say 'Philip Hinchcliffe IS the Doctor'? Pretty please!

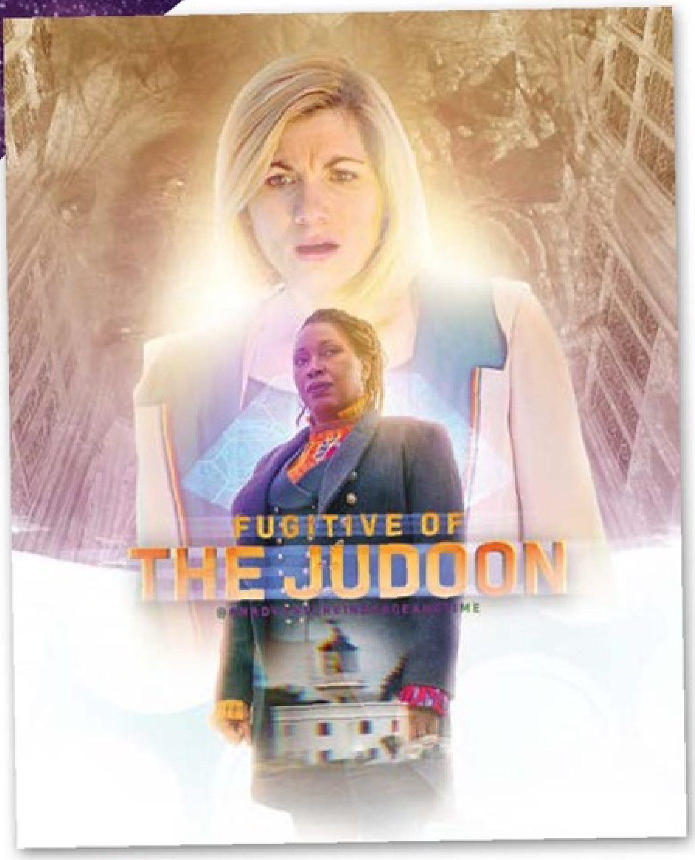
@HighlandTiger05 We need a spin-off series showing the adventures of the Ruth Doctor. The odd cameo here and there is not good enough. Jo Martin has the potential to be the greatest Doctor ever.

@MrBenjiMartin Why was Jo Martin's Doctor TARDIS shaped like a police box? Her chameleon circuit should have been working just fine...

@DesMacLeod Jo Martin nailed a fresh take on the Doctor from the minute she appeared behind Jodie! Need more of that Doctor (and the 'Agency'... sorry, 'Division')!

@seantcronin I need Big Finish Jo Martin. NEED.

@geoffquincy That in my lifetime we would see two female Doctors! And I don't say that in a tokenistic way. It's just lovely to live in a world where this happens and it's normal. Chris Chibnall has reinvigorated my love of the programme.



Owen Ruthven's *Fugitive of the Judoon* poster.

John Jackson's daughter Jasmine (left) and her friend Robin (right) dressed as the Doctor for World Book Day.

→ **MIKE SIVIER**
LLANDRINDOD WELLS
Ascension of the Cybermen brought back something I think has been missing from *Doctor Who* for far too long: a genuine sense of peril. I don't think I've had such a feeling that our favourite characters are really in danger since Tom Baker's time as the Doctor.

And then *The Timeless Children* was a fanboy's dream: the Master, Cybermen, Time Lords, Cyber-Time Lords... and an inexplicable retcon of the Doctor's entire life. It's the last bit that I don't buy. The rest was all good fun for me, although I think the casual viewer may have been a little less interested. But why introduce such a radical change in the Doctor's life? It doesn't add anything to her story. The only way it has any meaning is as a means for the Master to distract the Doctor from what really mattered. So I don't buy it. It's a lie.

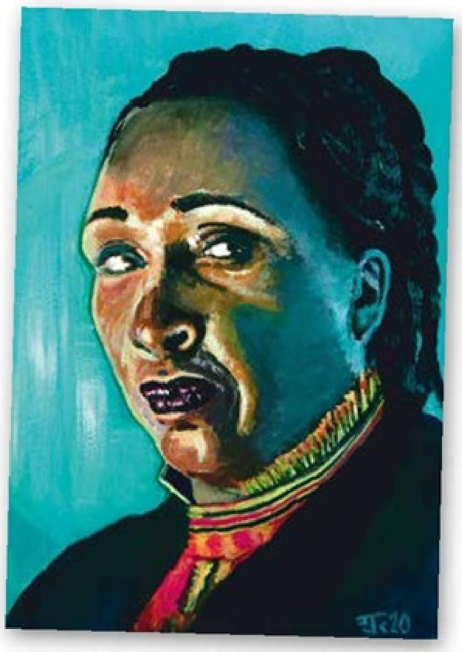
BADRE BALLY EMAIL
The idea of the Timeless Child itself wasn't bad but it sounds too fan-fiction-y, especially compared to non-TV stories like the novels, comics and Big Finish. It would have made for a more interesting twist if the Timeless Child was revealed to be the Master instead of the Doctor.

BEN JACKSON EMAIL
Wow! That finale! Now I really want to rewatch *The Deadly Assassin*. This season has reinvented the show in the most respectful and adventurous ways possible. The mystery is definitely back and I am really curious as to what comes next. If *The Timeless Children* has proven anything it's that there is no limit to the *Doctor Who* universe.

The Master on Gallifrey.

STEPHEN BROOME
TUNBRIDGE WELLS
I have mixed feelings about *The Timeless Children*. I enjoyed the first 35 minutes because it added to the Time Lord's history. But the idea of the Doctor being the Timeless Child is something I am not particularly happy about because it is rather disrespectful to William Hartnell. However, credit where credit is due – there is little doubt that it was an excellent script by Chris Chibnall. I liked the Master's plan, the touching dialogue between Graham and Yaz when Graham praised her, the idea of Graham and his friends disguising themselves as Cybermen, and the fact that there are now more questions about who the Doctor is.

Tecteun (Seylan Baxter) discovers the Timeless Child.



Iain Clark's acrylic painting of Jo Martin's Doctor.

MATTHEW ROSE EMAIL
Colour me impressed! That was an explosive conclusion to Chris Chibnall's two-part finale. I have been a fan of *Doctor Who* since 2003 and have loved every aspect of the show, including the spin-off realms of Big Finish and books. And I have to say, bravo. The cast of *The Timeless Children* was just magnificent; Jodie and Sacha's relationship felt very reminiscent of that between Jon Pertwee and Roger Delgado. There were lots of wonderful callbacks; lots of bombshells. It was well written, well acted and a mini cinematic experience. Congrats to all involved. Bring on *Revolution wof the Daleks*.

And finally...

JAMES COORAY SMITH EMAIL
Jo Martin's story in **DWM** 549 about watching *Fugitive of the Judoon* with her son might be the best interview anecdote ever told by an actor playing Doctor Who. *Fugitive of the Judoon* was an absolute banger, wasn't it? Two series in a row the best episode of the season has Vinay Patel's name in the writing credits.

KEN KIELTYKA CHI CAGO
Well, the only letters I've ever had published were in issues #450 and #500, so it was time to check in again for #550. Congrats on another milestone! See ya for #600!

Good to have you back, Ken. We'll have more of your letters, artwork and images next issue. Keep them coming in to *dwm@panini.co.uk* **DWM**

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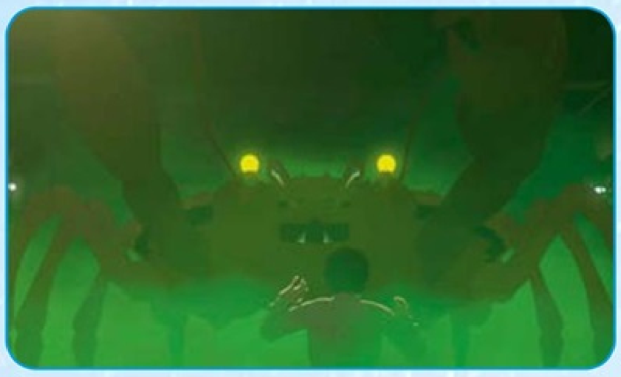
Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...



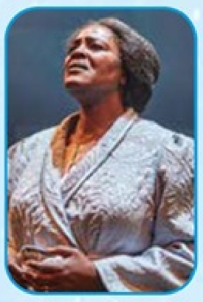
RTA-shortlisted animation *The Macra Terror*..

AWARDS

The Royal Television Society has shortlisted both *The Doctor Who Cookbook Revisited* (in the Factual Entertainment and Features category) and *The Macra Terror* (for Best Animation) in its West of England Awards 2020.

The Olivier Award nominations, celebrating the best stage work over the past year, feature a number of *Doctor Who* names. **Toby Jones** is up for Best Actor, while **Colin Morgan**, **Adrian Scarborough** and **Reece Shearsmith** are all Best Supporting Actor nominees. The Best Actress contenders include **Sharon D Clarke**, who was joint winner of this category in the recent Critic's Circle theatre awards, and was nominated but lost out to Juliet Stevenson in the WhatsOnStage awards.

Sil and the Devil Seeds of Arodor has won Best Web Series at the Philip K Dick Film Festival in New York and Best Web and New Media at the Calcutta International Cult Film Festival.



Sharon D Clarke in 2019 play *Death of a Salesman*.

STAGE

Russell T Davies will be talking about his career and forthcoming series *Boys* at BFI Southbank on 18 April.

Tracy-Ann Oberman will play Shylock in a groundbreaking new production of *The Merchant of Venice* that will be touring to Liverpool, Watford, Leeds and Kingston after opening in Southampton on 4 September.

Tracy-Ann Oberman in *The Merchant of Venice*.

TELEVISION

Christopher Eccleston recently spoke at the launch of series three of *The A Word*, which is in the can and returns to our screens soon. Series regulars Eccleston, **Morven Christie** and **Pooky Quesnel** will this year be joined by **Julie Hesmondhalgh** and **David Gyasi**. **Marcus Wilson** is one of the executive producers.

Christopher Eccleston stars in Series Three of *The A Word*.

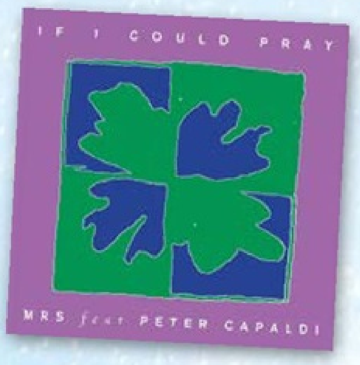
FILM

Peter Davison appears in **Euros Lyn**'s film *Dream Horse*, which is released in April in the UK and May in the US. It also features **Joanna Page**, **Owen Teale**, **Katherine Jenkins**, **Lynda Baron** and **Alan David**, among others.

Filming has now wrapped on *The Suicide Squad*, which will appear in cinemas next year. **Peter Capaldi** is part of the all-star cast.

MUSIC

Peter Capaldi has collaborated with Monks Road Social on a new single, *If I Could Pray* – available now!



FASHION

John Barrowman's recently launched clothing label JB x Dobell, which promises to have you "covered for every occasion", has now expanded to include a range for women.

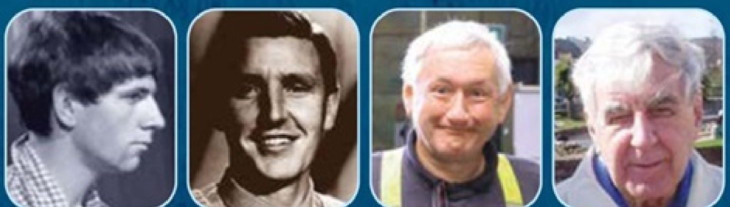
AND FINALLY...

You should have gone to Specsavers if you wanted to see legendary costume designer (now actress and model) **June Hudson** – who has been spotted by many fans in the spectacles supplier's recent advertising campaign. What many haven't noticed is that June's photographic 'husband' is **Martin Gordon**, a former Stangmoor prison officer from *The Mind of Evil*.

TOBY HADOKE

OBITUARIES

Derek Fowlds, the popular actor best known for *Yes, Minister*, Basil Brush and *Heartbeat* but who also played Claude in the Big Finish story *Elixir of Doom*, died on 17 January, aged 82.

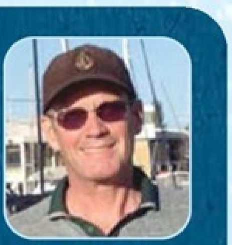


From left: Mike Chislett, Gordon Mackie, Mickey Edwards, Reg Poulter.

Photos © Geoff Fletcher, the Mackie family, Peter Tyler, the Poulter family.

Some *Doctor Who* crew members' deaths went unreported last year and we remember them here: **Colin Widgery**, OB lighting on *The Trial of a Time Lord* Parts Five to Eight, died in April and **Mike Chislett**, technical manager on *Underworld* and *The Creature from the Pit*, died in May. **Gordon Mackie**, sound supervisor on six stories between *The Massacre of St Bartholomew's Eve* and *Carnival of Monsters*, also died in May, aged 90. **Mickey Edwards**, visual effects designer or *Four to Doomsday* and an assistant on many other stories, died on 4 June, aged 69. **Reg Poulter**, senior cameraman on *The Stones of Blood*, *Full Circle* and *Logopolis*, died on 18 August, aged 90. **Rodney Taylor**, senior cameraman on *The Brain of Morbius* and *Creature from the Pit*, died on 17 September, aged 83. **Winifred Hopkins** (production assistant, *The Curse of Fenric*), **John Lintern** (senior camera operator on *The Massacre of St Bartholomew's Eve*), **Renny Tasker** (assistant floor manager on *The Invasion of Time* and floor manager on *Castrovalva*), and dressers **Carl Levey** (*Logopolis*, *The Five Doctors* and *Resurrection of the Daleks*) and **Jack Roe** (*The Androids of Tara*) also died in 2019.

Rodney Taylor.



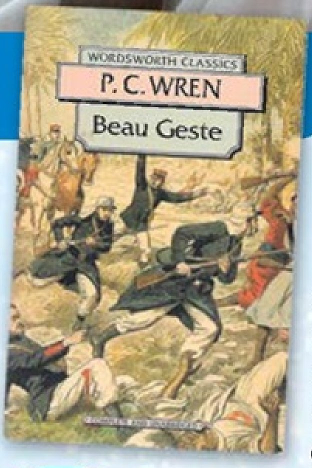
Renny Tasker.

THIS MONTH IN… 1976

Jonathan Morris as John Geste in *Beau Geste* (1982).

From top: PC Wren's novel *Beau Geste*; Sarah Jane Smith (Elisabeth Sladen) leaves the TARDIS at the end of *The Hand of Fear*; and director Douglas Camfield on location for his 1982 series *Beau Geste*.

FRIDAY 2 APRIL



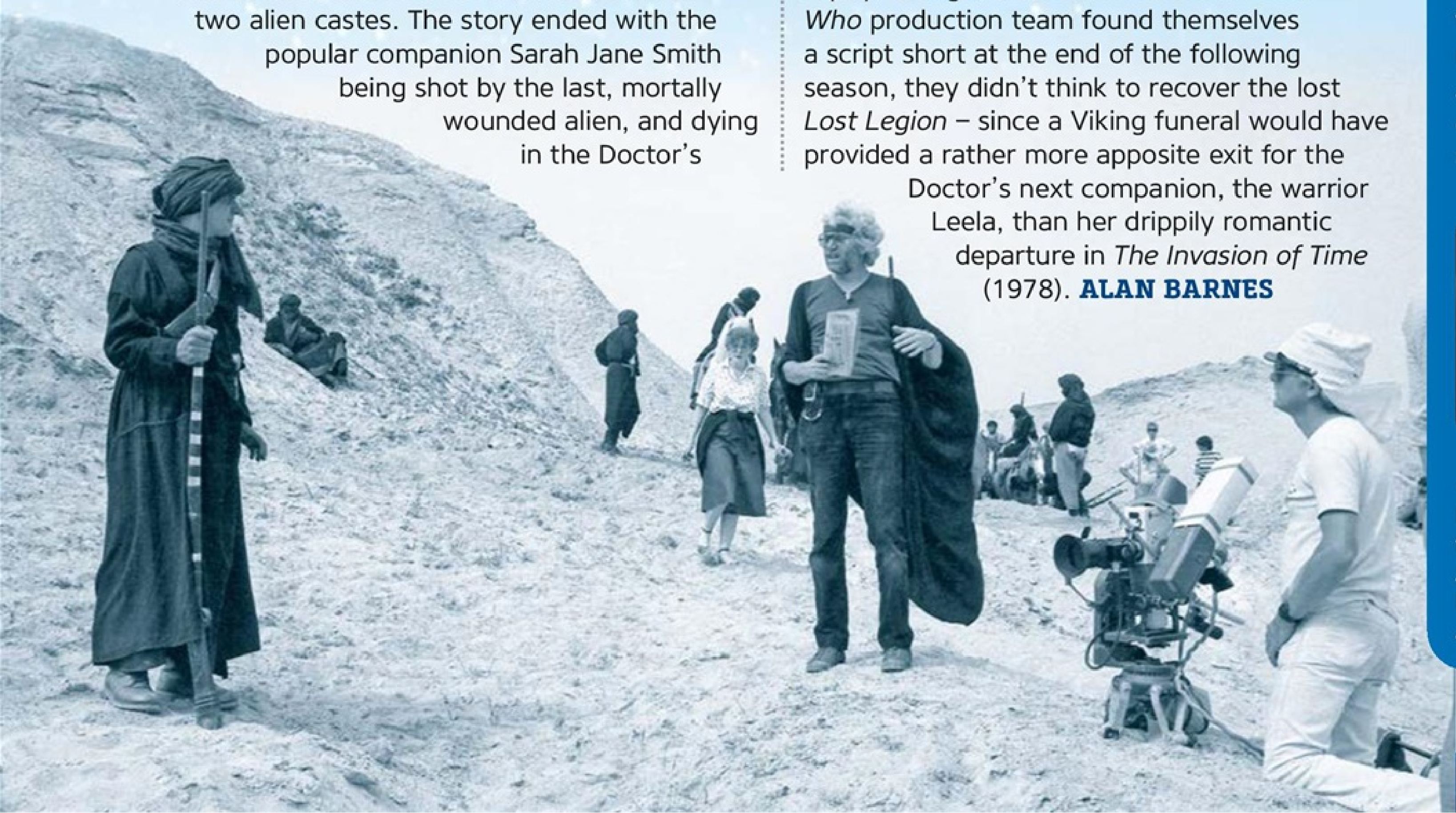
The dead Viking is laid upon a funeral pyre in the centre of his ship... the pyre is lighted, and the ship sent out to sea with all sail set... "That's what I call a funeral!" said Michael. "Cripes! I'd give something to have one like that when my turn comes..."

Michael's turn comes years later, as a hero of the French Foreign Legion. Remembering that childhood wish, his comrade-in-arms John gives him the Viking funeral he longed for – lighting a funeral pyre in the courtyard of the besieged North African fort that Michael, aka 'Beau', gave his life defending.

But the narrator of PC Wren's classic adventure novel *Beau Geste* (1924) wasn't the only person to recall Beau's funereal requirements. Evidently, they made a big impact on Douglas Camfield – one of the most accomplished *Doctor Who* directors of the 1960s and 70s. Shortly after finishing work on the Season 13 finale, *The Seeds of Doom* (1976), Camfield persuaded producer Philip Hinchcliffe and script editor Robert Holmes to commission him to write *The Lost Legion* – a *Doctor Who* version of *Beau Geste*, set in a desert fortress that became the focus of a battle between two alien castes. The story ended with the popular companion Sarah Jane Smith being shot by the last, mortally wounded alien, and dying in the Doctor's arms. "When dawn comes the soldiers were going to get up and find a burning funeral pyre in the middle of the fort's yard, and just see the TARDIS slowly dematerialising beside it," Hinchcliffe remembered in 1995.

But Camfield missed his deadlines for the second, third and last episodes – 16 and 23 February, and 1 March – and by Friday 2 April, when he finally delivered Parts Two and Three, Holmes had long since put Plan B into operation, pulling a scrapped Bob Baker and Dave Martin script from the shelf as a replacement. So *The Hand of Fear* (1976) ended with Sarah alive, but dumped in South Croydon (supposedly) while the Doctor returned to Gallifrey in *The Deadly Assassin* (1976) – a story written by Holmes himself in May and June. Perhaps Holmes judged that he wouldn't have had the time to work on a late-running *Lost Legion*; perhaps he just got cold feet. Certainly, actress Elisabeth Sladen had other ideas. "I didn't want [Sarah] to die or anything like that," she told **Doctor Who Magazine** in 1984.

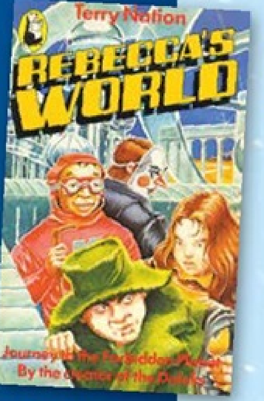
Camfield got to direct a 'straight' TV adaptation of *Beau Geste* in 1982. It's startling to think, though, how close a generation of children came to suffering the trauma of Sarah's on-screen demise... and how close another generation came to being denied *The Sarah Jane Adventures* (2007-11). A pity, though, that when the next *Doctor Who* production team found themselves a script short at the end of the following season, they didn't think to recover the lost *Lost Legion* – since a Viking funeral would have provided a rather more apposite exit for the Doctor's next companion, the warrior Leela, than her drippily romantic departure in *The Invasion of Time* (1978). **ALAN BARNES**



ALSO THIS MONTH

Tuesday the 20th Mime artiste **Sylveste** [sic] **McCoy** went time-travelling in this afternoon's time-themed edition of *Vision On* (described by the *Radio Times* as "mainly – but not exclusively – for deaf children"), when he joined host Pat Keysell on a trip "through the mirror and back to the Middle Ages".

Monday the 26th The second series of **Terry Nation**'s disturbing drama *Survivors* continued on Wednesday nights throughout April. Meanwhile, his children's novel *Rebecca's World* was adapted in five parts for *Jackanory*. The story of young Rebecca, transported to a treeless planet populated by 'Silkies', 'Swardlewardles' and 'Splinter Birds', was read by **Bernard Cribbins** – who'd already met Nation's most famous alien creations in the movie *Daleks' Invasion Earth 2150 A.D.* (1966), and would again as the Tenth Doctor's sometime associate Wilf Mott.



From top: Pat Keysell and Sylvester McCoy in *Vision On*'s 'Time' sketch (1976); the title sequence of Terry Nation's *Survivors*; Nation's book *Rebecca's World*; Bernard Cribbins in *Daleks' Invasion Earth 2150 A.D.* Photo © Studiocanal.

Public Image

The latest update on *Doctor Who*'s ratings looks at the closing episodes of Series 12.

Compiled by **TOM SPILSBURY**

This issue, we can confirm the official UK ratings for the final three instalments of the latest series, at least in terms of those who watched within seven days of original transmission. We'll have to wait a bit longer for 28-day numbers, but with roughly 90 per cent of *Doctor Who* viewers watching within the first week, we now have a pretty good idea of how the series has performed.

Last issue, we reported that the seventh episode, *Can You Hear Me?*, became the first this century to fall outside the week's top 30 TV programmes, charting in 35th place with an audience just short of five million. There was, however, a small uptick for episode eight, *The Haunting of Villa Diodati*, which was seen by **5.07 million** viewers – an increase of 170,000 from the previous week. (Of these, 4.95m watched on televisions, with the remainder viewing the episode on laptops, PCs, tablets and smartphones.) For the second week in a row, *Doctor Who* fell outside the top 30, this time charting at Number 31. Ironically, two of the Doctor's companions conspired to keep her out of the top 30. *Bradley Walsh & Son: Breaking Dad* was eight rungs higher at Number 23 with 5.46m. *Doctor Who* was the fifth biggest show of the day, narrowly behind its ITV competition *Dancing on Ice* (featuring judge John Barrowman), which had 5.25m.

There were mixed fortunes for *Doctor Who* the following week, as its audience declined to **4.99 million** viewers for the penultimate episode, *Ascension of the Cybermen* (4.85m on televisions, and 0.14m on other devices). However, despite the small drop in viewers, the Doctor rebounded into the week's top 30

Above: The Master (Sacha Dhawan) in *The Timeless Children*.

Top: Polidori (Maxim Baldry), the Doctor (Jodie Whittaker), Yaz (Mandip Gill), Mary Wollstonecraft (Lili Miller) and Claire Clairmont (Nadia Parkes) in *The Haunting of Villa Diodati*.

Right: Bradley Walsh and his son Barney in ITV's *Bradley Walsh & Son: Breaking Dad*.

Opposite page above: Team TARDIS, armed and ready for battle in *Ascension of the Cybermen*.

Opposite page centre: The *Radio Times* cover for 29 February-6 March.

Opposite page below: A new race of Cyber-Time Lords is unleashed in *The Timeless Children*.

programmes, at Number 25. Once again, *Doctor Who* was the fifth most-watched show of Sunday night, behind the season finales of *Call the Midwife* (8.01m) and *Endeavour* (5.78m), the season launch of *Last Tango in Halifax* (6.67m), plus *Dancing on Ice* (5.00m).

Surprisingly, *Doctor Who* fell to its lowest rating of this series with *The Timeless Children*. The finale was seen by **4.69 million** viewers within one week (4.55m on televisions, 0.14m on other devices), propelling it to Number 30 on the weekly TV chart. Not only is that the low point for this series by some distance, it's also the lowest seven-day rating *Doctor Who* has achieved since its 2005 comeback.

The only previous occasion *Doctor Who* has dropped to a season-low for a final episode was in 1982, when *Time-Flight* Part Four rated lower than all 25 previous instalments of Peter Davison's inaugural run. You'd generally expect a finale to see some sort of boost, but perhaps part of the reason this didn't happen is down to a quirk of scheduling. All of this year's previous episodes have benefited, to one degree or another, from *Call the Midwife*'s audience turning on early and watching the final ten minutes of *Doctor Who*, thereby lifting its average audience. But with *Midwife* concluding the previous week, *The Timeless Children* was instead followed on BBC One by *Antiques Roadshow*, which didn't provide the same helpful uplift.

We'll take a broader look at *Doctor Who*'s 2020 performance next issue, but at this stage we can confirm that the average seven-day rating for Jodie Whittaker's second season was **5.4 million** viewers (5.26m on televisions and 0.14m on other devices). While that's a respectable number, it does represent the lowest average for any series since the show's 2005 comeback. Until now, the 2017 series (Peter Capaldi's third and final year) was the low point, averaging 5.45m in seven-day figures – although this was achieved on televisions alone, as viewers watching on computers and other devices weren't included in official tallies back then.

Of course, we may yet find that this picture changes when we consider all the 28-day numbers – but for now, we'll have to be patient. Be here next issue for our catch-up on catch-up... **DWM**

Ironically, two of the Doctor's companions conspired to keep her out of the top 30.

Radio Times
29 FEBRUARY – 6 MARCH 2020
DOCTOR WHO EXCLUSIVE
SHOWDOWN!
Jodie Whittaker and her companions come face to face with the Master in a thrilling s ale...

DOCTOR WHO
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DOCTOR WHO
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The End of Innocence

In 1976, Tom Baker's Doctor Who was front and centre during a golden age of British television. But just over the horizon, a war was looming...

Feature by **PAUL KIRKLEY**

Below left: Frank Herbert's sci-fi saga *Dune* and *The Return of Sherlock Holmes* by Sir Arthur Conan Doyle.

Below centre: The first issue of *Starburst* was published in December 1977 and previewed *Star Wars* for British readers.

Below right: Sarah (Elisabeth Sladen) and the Doctor (Tom Baker) use the TARDIS' second control room in *The Masque of Mandragora* (1976).

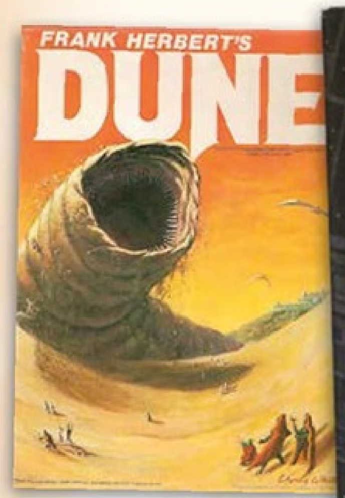
It would be overselling it to say that 1976 was the year in which the world burst into colour. But it *was* the year when colour TV sales outnumbered those of black-and-white sets for the first time in the UK, meaning more viewers could now enjoy *Doctor Who*'s stripy scarf and menagerie of monsters in all their polychromatic glory. As if to underline the point, in 1976 that stripy scarf and its owner also graced the first edition of BBC1's new *Multi-Coloured Swap Shop*, which must have been doubly galling for those still watching in black and white.

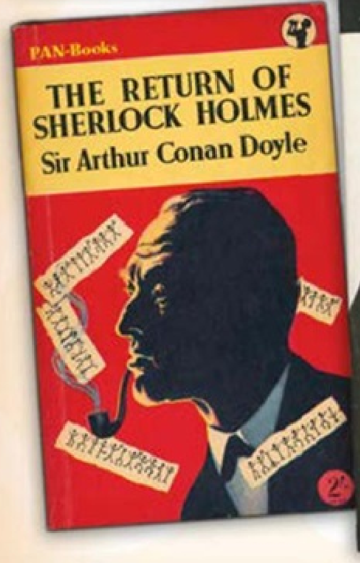
The year had got off to a flying start, change-wise, with civilians entering the supersonic age aboard January's first scheduled Concorde flight. Meanwhile, the seeds of an even more seismic shift were sown in 1976 as Steves Jobs and Wozniak formed Apple Computers, and Bill Gates and Paul Allen registered their new company, Microsoft. But the event of most significance for *Doctor Who*'s future outlook was surely the one that took place on 22 March, when filming began in the Tunisian desert on a little-anticipated space adventure film called *Star Wars*...

If this was the shape of things to come, no one had told *Doctor Who* producer Philip Hinchcliffe and his script editor Robert Holmes, who in 1976 were still taking much of their inspiration from their bookshelves. As Hinchcliffe saw it, *Doctor Who* had long suffered from what he called "a poverty of genuine science fiction – of the literary kind". Hence the stories in the show's exceptionally strong 14th season echoing everyone from Frank Herbert and Harry Harrison (*The Face of Evil*) to Isaac Asimov and Agatha Christie (*The Robots of Death*), and reaching its apotheosis with *The Talons of Weng-Chiang*, whose grab-bag of literary influences include Arthur Conan Doyle, Gaston Leroux, Sax Rohmer, George Bernard Shaw and Oscar Wilde – none of whom had a known fondness for spaceships and disco robots. (As an aside, Agatha Christie died in 1976, but you can't blame George Lucas for *everything*.)

The bookish mood even extended to the TARDIS, whose control room got a Jules Verne-style makeover, swapping sterile white futurism for polished brass and wood panelling. It's also significant that half of the season's six stories are set on Earth, while another – *The Robots of Death* – takes its design cues from the Christie influence by dressing a far-flung world and its inhabitants like a 1920s whodunit. (The robots themselves are conspicuously more Charleston than disco.) By contrast, of the 17 stories produced by Hinchcliffe's successor Graham Williams – the man on whose watch Lucas' bomb actually went off – only four concern themselves with Earthly matters. →

The bookish mood even extended to the TARDIS, whose control room got a Jules Verne-style makeover.





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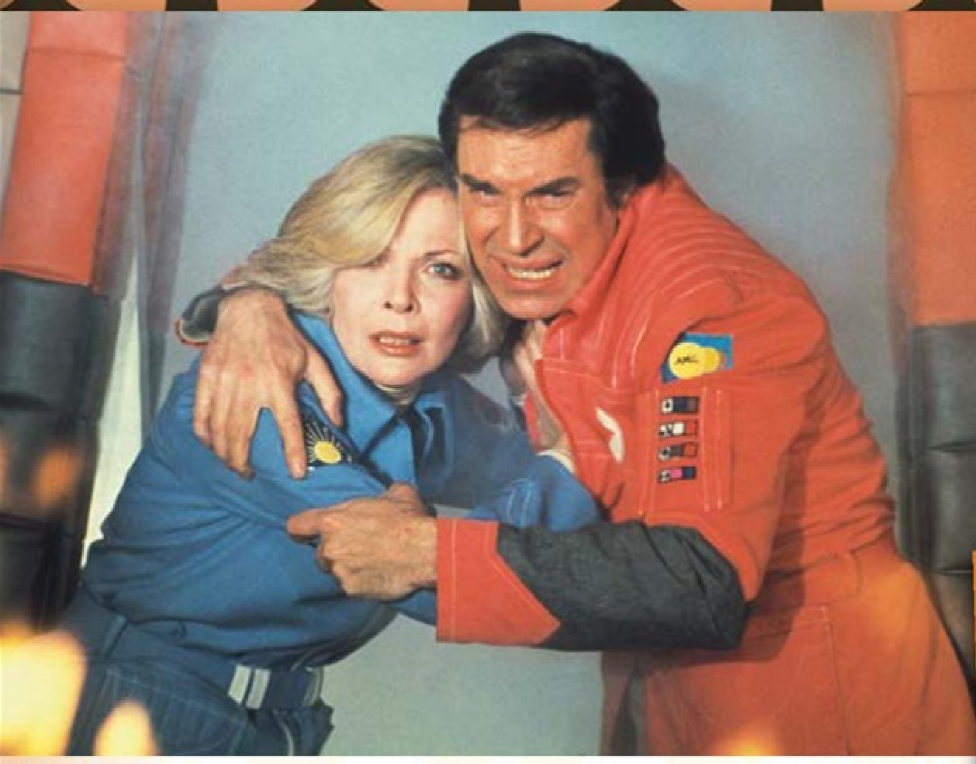

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Above left: A 1976 publicity photo of Barbara Bain (as Dr Helena Russell) and Martin Landau (as Commander John Koenig) for Series Two of *Space: 1999.* Photo © ITC Entertainment Group.

Above right: A scene from *The Dummy*, an episode of Nigel Kneale's anthology series *Beasts* (1976).

Right: An issue of *Look-in* from July 1976, featuring *The Bionic Woman* on the cover.

Below left: John Bennett as Li H'sen Chang in *The Talons of Weng-Chiang* (1977).

Below centre inset: Kwai Chang Caine (David Carradine) in the 1970s series *Kung Fu.*

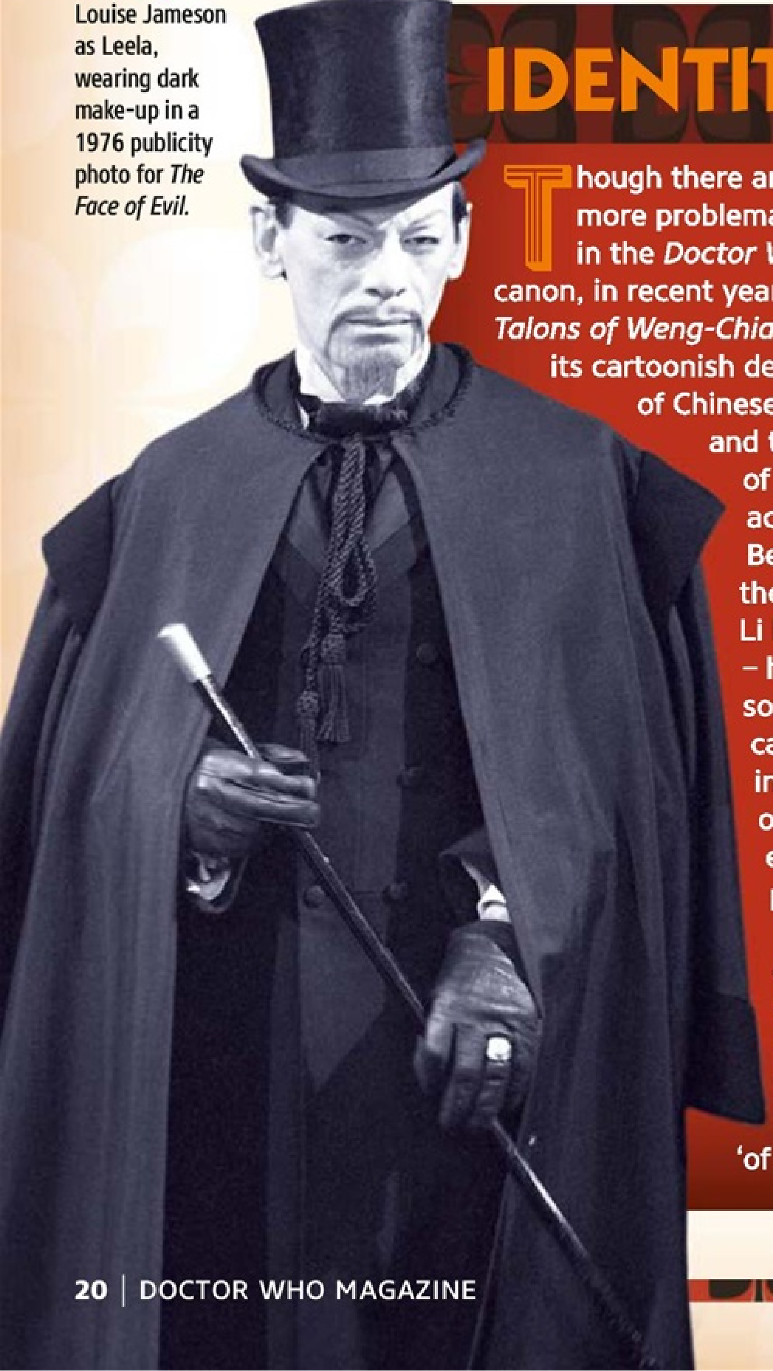
Below right: Louise Jameson as Leela, wearing dark make-up in a 1976 publicity photo for *The Face of Evil.*

→ So what rivals for viewers' affections did Doctor Who have during this pre-*Star Wars* belle époque? Saturday 4 September 1976 was something of a red-letter day for British sci-fi fans, heralding the return of both *Doctor Who* and – in a couple of ITV regions, at least – Gerry Anderson's more showy *Space: 1999*. Thames Television's kiddie sci-fi favourite *The Tomorrow People* also came back for a fifth series during Season 14's run, while newcomer *The Muppet Show* injected fabric-based mayhem into Sunday evenings. But the year's biggest buzz was generated by the arrival of Lindsay Wagner's glossy-haired cyborg *The Bionic Woman*. A huge hit for ITV, this super-powered *Six Million Dollar Man* spin-off stands as the only sci-fi show to top the UK ratings during the whole of the 20th century. It's fair to say that *Star Maidens*, a camp Anglo-German space opera about a race of alien dominatrices, did less well for the network when it crash-landed that autumn.

In the West Country, meanwhile, HTV had earned a reputation for producing quality children's fantasy drama with a strong emphasis on English history and mythology. Its 1976 offering, *The Georgian House*, was a time-travel tale with a powerful anti-slavery/racism message, while January 1977 saw the debut of teatime folk-horror classic *Children of the Stones*, which arguably upped the behind-the-sofa ante even further than Robert Holmes and Philip Hinchliffe were prepared to push it. Again, both serials are very much products of their time, being rooted in the traditions of children's literature more than cinematic sci-fi spectacle.

Other debuts in 1976 included Nigel Kneale's horror anthology *Beasts*, Richard Carpenter's supernatural comedy *The Ghosts of Motley Hall*, spy-fi spin-off *The New Avengers* and Franco Zeffirelli's biblical blockbuster *Jesus of Nazareth*. What TV viewers loved more than anything, though, was John Thaw and Dennis Waterman roughing up wrong 'uns in *The Sweeney*, which was the most watched TV programme in 1976, and the reason why Philip Hinchcliffe was reassigned to take charge of the BBC's own tough-guy cop show, *Target*.

It was, naturally, also a purple patch for BBC costume drama, with productions of *Poldark*, *The Duchess of Duke*

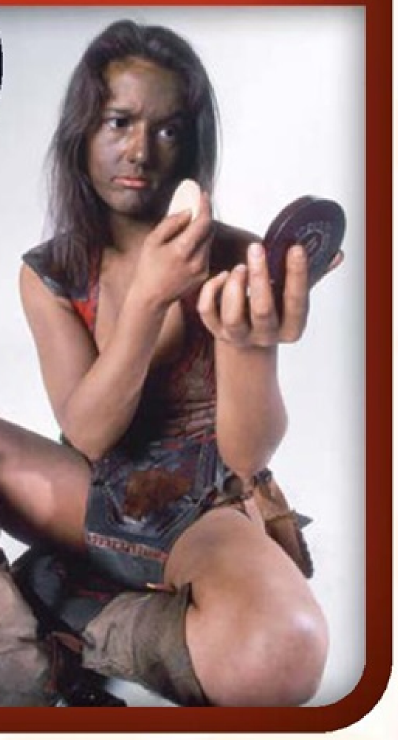


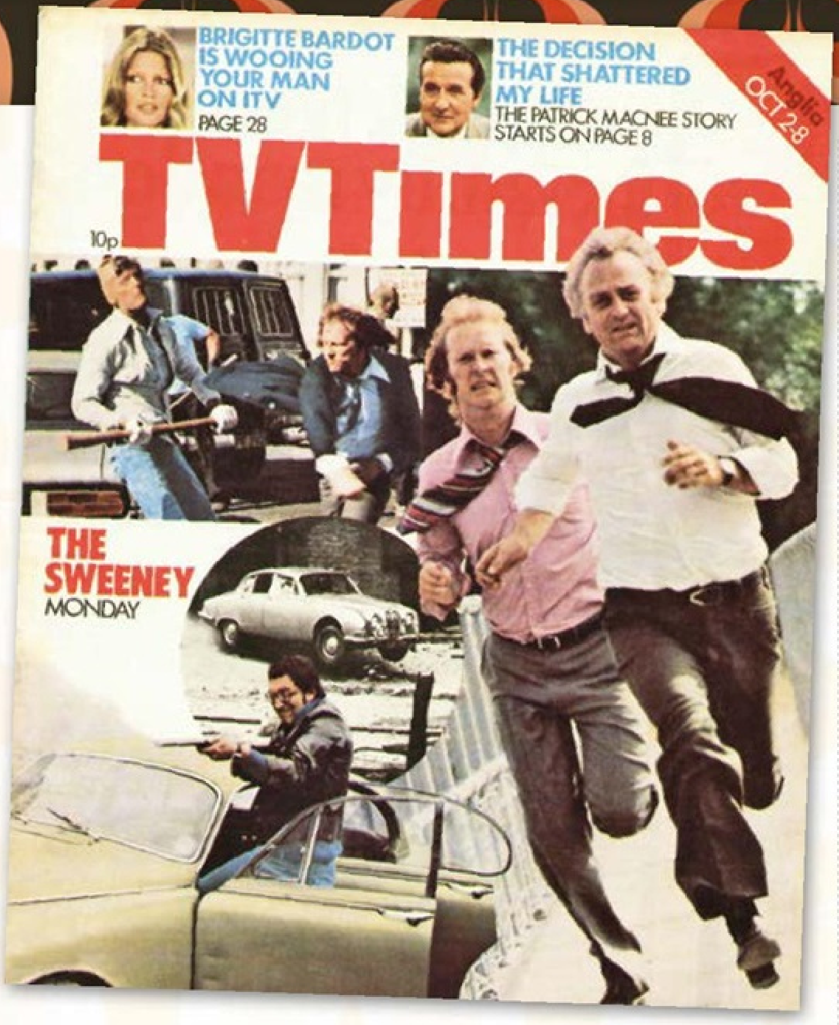
IDENTITY PARADE

Though there are arguably more problematic stories in the *Doctor Who* canon, in recent years *The Talons of Weng-Chiang* – with its cartoonish depiction of Chinese culture and the casting of English actor John Bennett as the magician Li H'sen Chang – has become something of a cause célèbre in discussions of the show's early identity politics.

Whether or not you accept the defence that the story was 'of its time', such portrayals were certainly commonplace in the mid-1970s. The summer of '76 saw Peter Sellers opening in full 'yellowface' as Inspector Sidney Wang in the spoof whodunit *Murder by Death*, while 1975's *One of Our Dinosaurs is Missing* – in which the main Chinese characters are played by Peter Ustinov, Clive Revill and Bernard Bresslaw – was still doing the rounds. On TV, David Carradine had also recently hung up his staff after three seasons as Shaolin monk Kwai Chang Caine in *Kung Fu*. Thankfully, *Doctor Who* narrowly dodged a bigger bullet on that front when plans to have Louise Jameson play new companion Leela in what amounted to 'blackface' were abandoned after early make-up tests.

As for the series' sexual politics during this era, whether Leela – who on the one hand was brave and fiercely independent, and on the other was dressed in tiny scraps of chamois leather – represented a step forward or two steps back is still up for debate. What's striking, though, is that, following the departure of the punchy 'women's lib' advocate Sarah Jane Smith, *The Deadly Assassin* somehow managed to produce four episodes of Saturday night TV *without any women in at all*. Which was unusual, even for 1976.

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THE DECISION THAT SHATTERED MY LIFE
THE PATRICK MACNEE STORY STARTS ON PAGE 8
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THE SWEENEY MONDAY

Street and *Our Mutual Friend* all airing this year, along with Jack Pulman's seminal adaptation of Robert Graves' *I, Claudius*. This, of course, was very much within the corporation's wheelhouse, which partly explains why, as George Lucas and his crew were constructing their Death Star at Elstree Studios, down the road at BBC Television Centre the *Doctor Who* team were recreating 15th-century Italy for an affectionate *Masque of the Red Death* pastiche called *The Masque of Mandragora*. Louis Marks, the story's writer, was a former lecturer in Renaissance history and the author of a postdoctoral thesis called *The Development of the Institutions of Public Finance in Florence During the Last Sixty Years of the Republic c.1470-1539*. As influences go, it's not quite *Flash Gordon*.

In cinemas, the New Hollywood movement – in which a generation of young auteurs like Martin Scorsese and Francis Ford Coppola had redefined the movie landscape with gritty, existential studies of complex, damaged anti-heroes – was also entering its twilight phase, caught between the teeth of Steven Spielberg's *Jaws* (1975) and the shock to the system George Lucas was about to administer. And while horror was enjoying something of a post-*Exorcist* boom – this was the year of *The Omen* and *Carrie* – the only significant science-fiction film of 1976 was *Logan's Run*, which wasn't exactly geared towards the action-figure market. Britain's Amicus Productions, meanwhile, clung firmly to the classic literary sci-fi template, with former big-screen Dr Who Peter Cushing starring with Doug McClure in an adaptation of Edgar Rice Burroughs' 1914 novel *At the Earth's Core*.

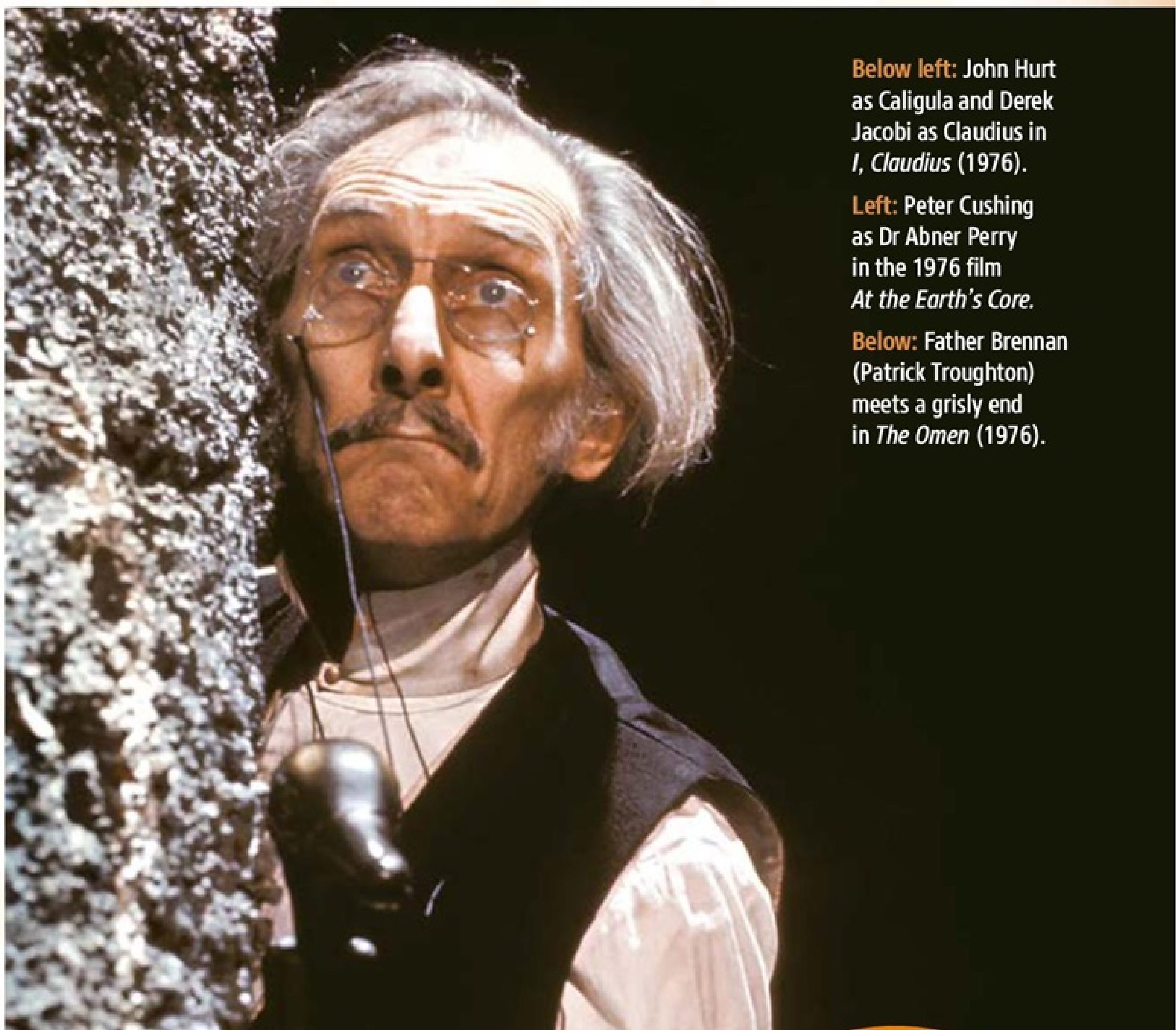
One box-office hit that intersected with *Doctor Who* in a surprising way was Alan J Pakula's *All the President's Men*. In the post-JFK and Watergate era, *Manchurian Candidate*-style conspiracy thrillers were enjoying a new lease of life – 1974's *The Parallax View* was another recent example – and Robert Holmes' *The Deadly Assassin* was a timely addition to the canon. Cementing its topical credentials, the story – in which the Doctor runs as a candidate for the Lord Presidency of Gallifrey – began airing three days before Jimmy Carter's election to the White House on 2 November.

The Deadly Assassin keyed into the zeitgeist by attracting the attention of Wolverhampton housewife Mary Whitehouse.

The Deadly Assassin keyed into the zeitgeist in another way, too – by attracting the attention of Wolverhampton housewife Mary Whitehouse, then at the height of her self-styled moral crusade against the permissive society in general and the BBC in particular. Having previously described Hinchcliffe and Holmes' brand of Gothic horror as "teatime brutality for tots", this time it was the cliffhanger to *The Deadly Assassin*'s third episode – a freeze-frame of the Doctor being held underwater – that had her reaching for the smelling salts. Though the fallout from →

Above left: An issue of the *TV Times* from October 1976, featuring Dennis Waterman and John Thaw in *The Sweeney*.

Above right: Chancellor Goth (Bernard Horsfall) attempts to drown the Doctor in Part Three of *The Deadly Assassin* (1976).



Below left: John Hurt as Caligula and Derek Jacobi as Claudius in *I, Claudius* (1976).

Left: Peter Cushing as Dr Abner Perry in the 1976 film *At the Earth's Core*.

Below: Father Brennan (Patrick Troughton) meets a grisly end in *The Omen* (1976).

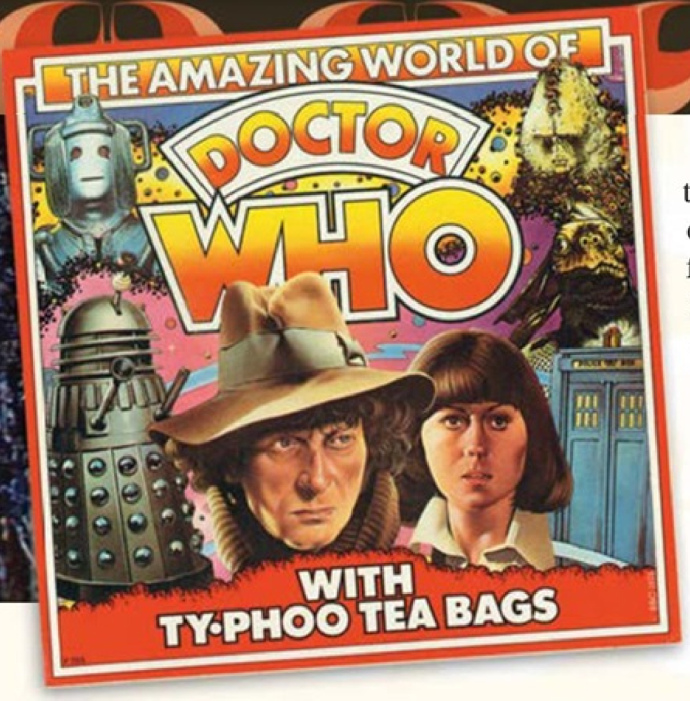
Right: Chat-show host Michael Parkinson finds Emu a less than co-operative guest.

Far right: In 1976 Typhoo's *Doctor Who* promotion offered collectors cards and a hardback book.

Below: Bruce Forsyth and Anthea Redfern – husband-and-wife hosts of *The Generation Game.*

Below inset: Louisa Leyton (Gemma Jones) in *The Duchess of Duke Street* (1976-77).

Bottom: The Doctor and Sarah Jane Smith in *The Masque of Mandragora* (1976).



→ the row went all the way to the BBC's Director General, a few weeks later Bill Grundy invited punk provocateurs the Sex Pistols onto his Thames TV talk show, and the nation's moral compass started twitching in a whole new direction.

The Doctor wasn't the only one getting wet in late 1976: water, water was everywhere that autumn, Britain's three-month drought having finally broken in the last week of August. The two-month deluge that followed was good news for the garden, and for *Doctor Who*'s viewing figures.

But then, persuading people to watch the BBC in late 1976 and early 1977 wasn't exactly difficult: if you believe, as is often stated, that there was a golden age of television, then this season's classic Saturday night line-up was arguably when it peaked. And if you want to plant a flag on a specific date, you could do worse than 28 November 1976 – when, after an evening of Basil Brush, *Doctor Who* (actually an omnibus repeat of *Pyramids of Mars*, which set a new ratings record for the programme of 13.7m), Bruce Forsyth's *Generation Game* and *The Duchess of Duke Street*, Michael Parkinson closed the evening fending off a frenzied attack from Rod Hull's Emu.

As if to underline this classic line-up's cultural hegemony, that same month Tom Baker was offered the post of rector of St Andrew's University in Scotland. But only after the first choice – a Mr Basil Brush – had turned it down.

History has a way of smoothing out and simplifying narratives, and when it comes to Britain's folk memory of the 1970s, two contrasting images compete for attention. The unhappy one is a dirty grey-brown picture of industrial strife – of the three-day week of 1974 and rubbish piling up in the streets during the 1978-79 'winter of discontent'. But when people look back fondly on the *other* side of the 1970s, one glorious year dominates: a year when a summer of endless sunshine gave way to cosy evenings of cocoa and toasted crumpets in front of the fire, watching Brucie and Parky and the most iconic of all Doctor Whos, saving the universe armed with little more than a bag of Jelly Babies and a toothy grin.

That grin wasn't just restricted to 25 minutes on a Saturday, either. In 1976-77, Tom Baker's Time Lord enjoyed a level of cultural saturation the show wouldn't see again for another three decades. He popped up on everything from *Seaside Special* to the Radio 1 Roadshow; he and his best friend Sarah had adventures on the wireless (BBC Schools Radio's *Exploration Earth*) and on LP (Argo's *Doctor Who and the Pescatons*); he was on button badges, in books and comics, and even packets of Typhoo Tea. There was also a new *Doctor Who* Appreciation Society – no mere 'fan club' for these diehards – and a dedicated BBC arts documentary presented by Melvyn Bragg, both of them pointing to a future in which people could take the business of liking *Doctor Who* much more seriously. On several fronts, it seemed, the programme's age of innocence was drawing to a close.

Beyond the front parlours and student common rooms of Britain, meanwhile, a new era of space exploration was underway. In July 1976, NASA's Viking 1 orbiter had taken the legendary Face on Mars photo (unlike *The Face of Evil*'s mountainside visage, this one didn't look like Tom Baker, disappointingly). Then, in February 1977, the US Space Shuttle programme lifted off with the first test flight of the *Enterprise*.

Within a few months of that, though, all eyes would be on a galaxy far farther away. And *Doctor Who* – the children's own programme that adults adored, currently at the very peak of its powers – was about to get some serious competition for a generation's hearts and minds. **DWM**

TOP OF THE LEAGUE

BBC1 scheduling in the mid-1970s was a funny old game, as ANDREW PIXLEY recalls...

"The big battleground [in the mid-1970s] was Saturday evenings when the BBC dominated the schedule, rolling out an immensely strong succession of programmes," recalled Michael Grade, who was at that time London Weekend Television's Deputy Controller of Programmes.

Kicking off the 1976-77 season, BBC1's First XI was headed by the Doctor and Sarah Jane Smith, spearheading an unbeatable 2-2-1-2-2-1-1 formation comprising Bruce Forsyth, Anthea Redfern, Louisa Leyton, Ronnies Barker and Corbett, David Starsky, Ken Hutchinson, Jimmy Hill and Michael Parkinson.

Saturday meant football. The highlights show *Match of the Day* (shown at 10.00pm) had been a seasonal fixture since its BBC2 debut in 1964 and its swift transfer to BBC1 in 1966. At 6.10pm, the Doctor was a team veteran since 1963 – albeit relegated to New Year fixtures for the 1969 to 1974 seasons. Five other players had first been seen in the 1971 season. Husband and wife Bruce and Anthea, encouraging families to play *The Generation Game*, were established high-scorers at 6.35pm. Comedy from *The Two Ronnies* had been trialled in spring 1971. After seasons playing midweek or as BBC2 fixtures, the duo were now transferred to 8.15pm on Saturdays. Yorkshire tactician *Parkinson* continued to deliver dependable chat with quality guests and maintained his 11.00pm shirt.

Recent signings had been Californian heart-throb police detectives *Starsky & Hutch*, now earning promotion from 9.25pm Fridays to 9.00pm Saturdays. The newest mid-field player was *The Duchess of Duke Street*, a servant who worked her way up to become a top Edwardian hotelier in a classy class-based drama at 7.25pm.

Devoid of ITV's Saturday offerings, the Top 20 charts for the last week of September ranked the Forsyths second, the Ronnies fifth, Ken 'n' Dave eighth, Louisa ninth and the Doctor and Sarah 20th. "It was dispiriting trying to find a point of leverage where we might squeeze one of our shows into the ratings," ruminated Grade.

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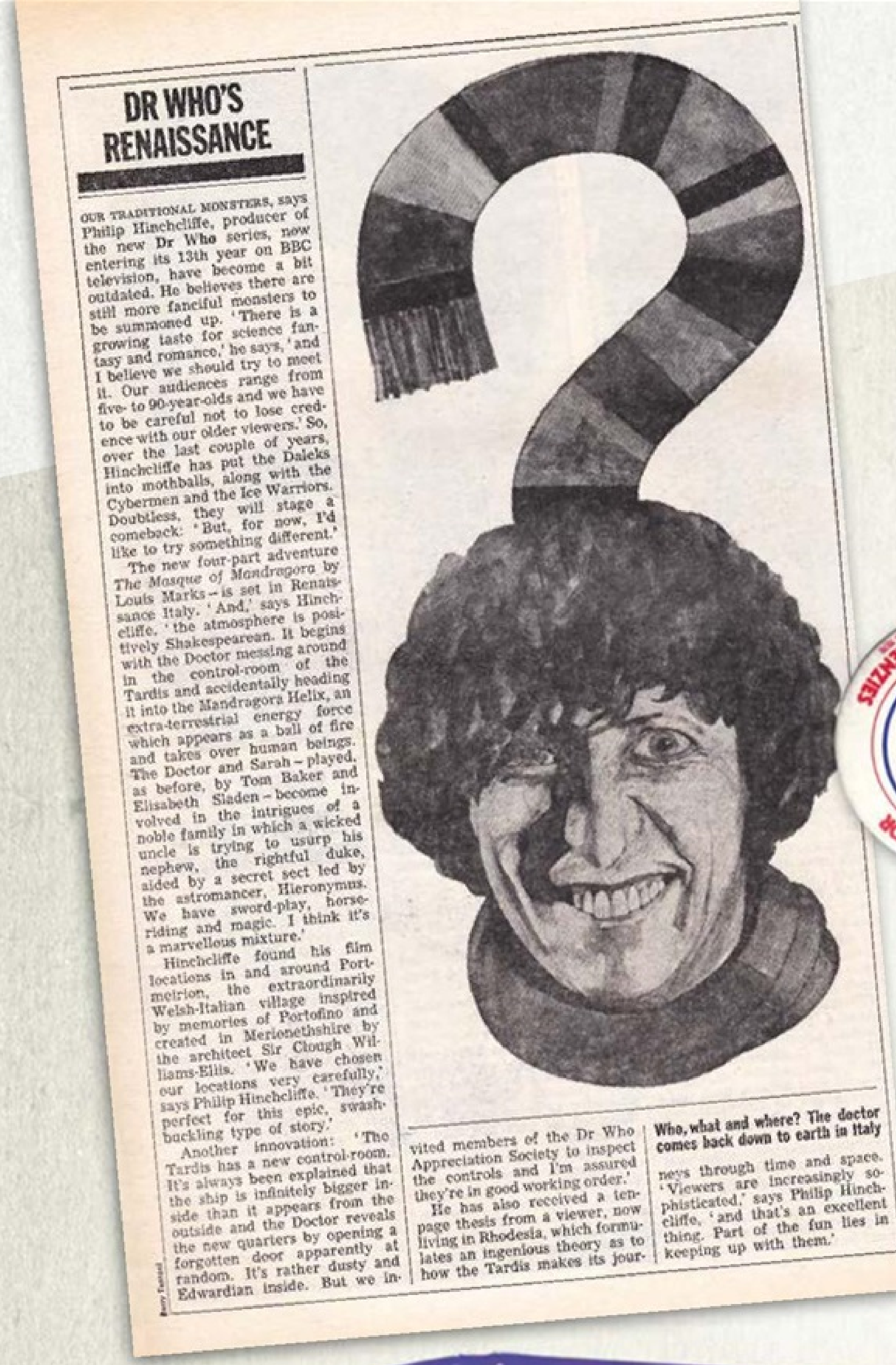
Season 14 Diary

Doctor Who enjoyed a huge public profile from 1976 to 1977. This is a fan's-eye view of the months that spanned the broadcast of Season 14...

Feature by **ALISTAIR McGOWN**



DR WHO'S RENAISSANCE

OUR TRADITIONAL MONSTERS, says Philip Hinchcliffe, producer of the new **Dr Who** series, now entering its 13th year on BBC television, have become a bit outdated. He believes there are still more fanciful monsters to be summoned up. 'There is a growing taste for science fantasy and romance,' he says, 'and I believe we should try to meet it. Our audiences range from five- to 90-year-olds and we have to be careful not to lose credence with our older viewers.' So, over the last couple of years, Hinchcliffe has put the Daleks into mothballs, along with the Cybermen and the Ice Warriors. Doubtless, they will stage a comeback: 'But, for now, I'd like to try something different.'

The new four-part adventure *The Masque of Mandragora* by Louis Marks – is set in Renaissance Italy. 'And,' says Hinchcliffe, 'the atmosphere is positively Shakespearean. It begins with the Doctor messing around in the control-room of the Tardis and accidentally heading it into the Mandragora Helix, an extra-terrestrial energy force which appears as a ball of fire and takes over human beings. The Doctor and Sarah – played, as before, by Tom Baker and Elisabeth Sladen – become involved in the intrigues of a noble family in which a wicked uncle is trying to usurp his nephew, the rightful duke, aided by a secret sect led by the astromancer, Hieronymus. We have sword-play, horse-riding and magic. I think it's a marvellous mixture.'

Hinchcliffe found his film locations in and around Portmeirion, the extraordinarily Welsh-Italian village inspired by memories of Portofino and created in Merionethshire by the architect Sir Clough Williams-Ellis. 'We have chosen our locations very carefully,' says Philip Hinchcliffe. 'They're perfect for this epic, swashbuckling type of story.'

Another innovation: 'The Tardis has a new control-room. It's always been explained that the ship is infinitely bigger inside than it appears from the outside and the Doctor reveals the new quarters by opening a forgotten door apparently at random. It's rather dusty and Edwardian inside. But we invited members of the Dr Who Appreciation Society to inspect the controls and I'm assured they're in good working order.'

He has also received a ten-page thesis from a viewer, now living in Rhodesia, which formulates an ingenious theory as to how the Tardis makes its journeys through time and space. 'Viewers are increasingly sophisticated,' says Philip Hinchcliffe, 'and that's an excellent thing. Part of the fun lies in keeping up with them.'

Who, what and where? The doctor comes back down to earth in Italy

JOHN MENZIES
DOCTOR WHO
BBC tv

Left: The *Radio Times* helped to launch Season 14 in September 1976.

Above: A selection of *Doctor Who* badges.

Below: This Dalek bubble bath was released by The Water Margin for Christmas 1976.
Photo © Marcus Hearn.

September 1976

The *Radio Times* launched Season 14 with the short feature *Dr Who's Renaissance*, in which producer Philip Hinchcliffe conceded he was resting more traditional monsters like Daleks and Cybermen.

"There is a growing taste for science fantasy and romance, and I believe we should try to meet it," he said. "Our audiences range from five- to 90-year-olds and we have to be

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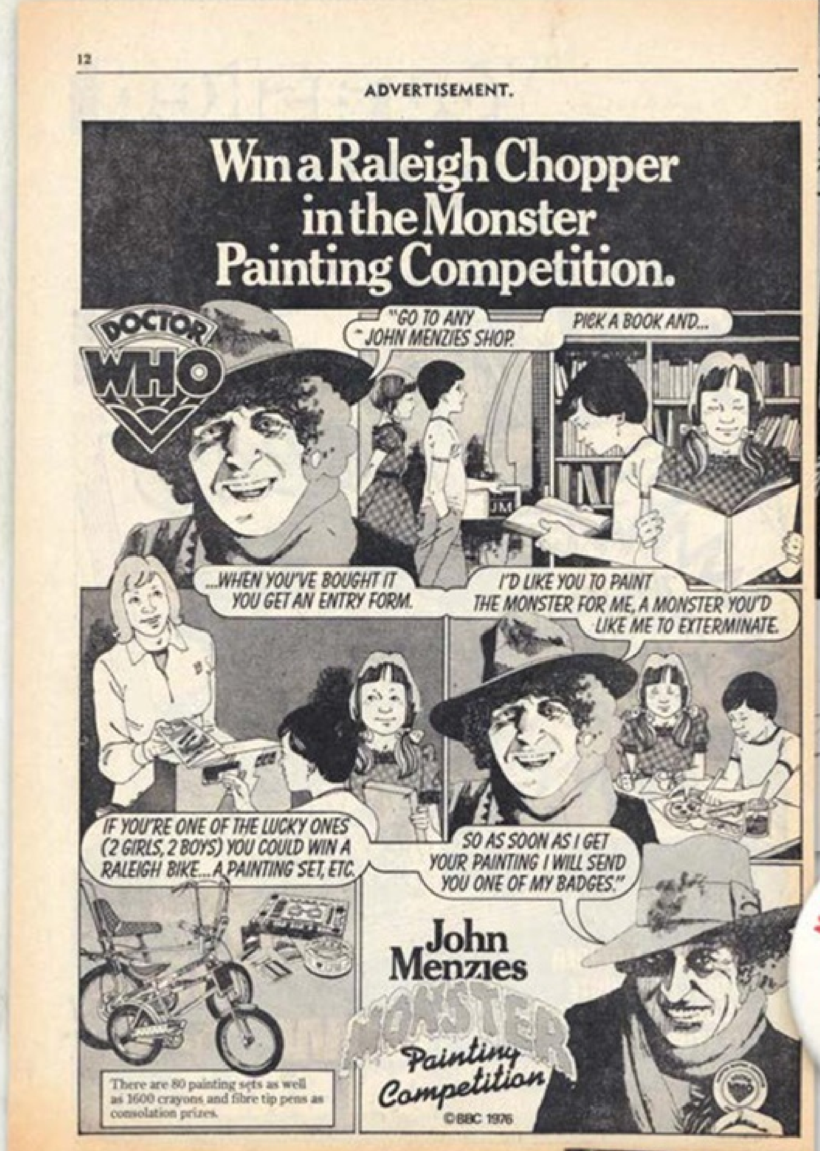
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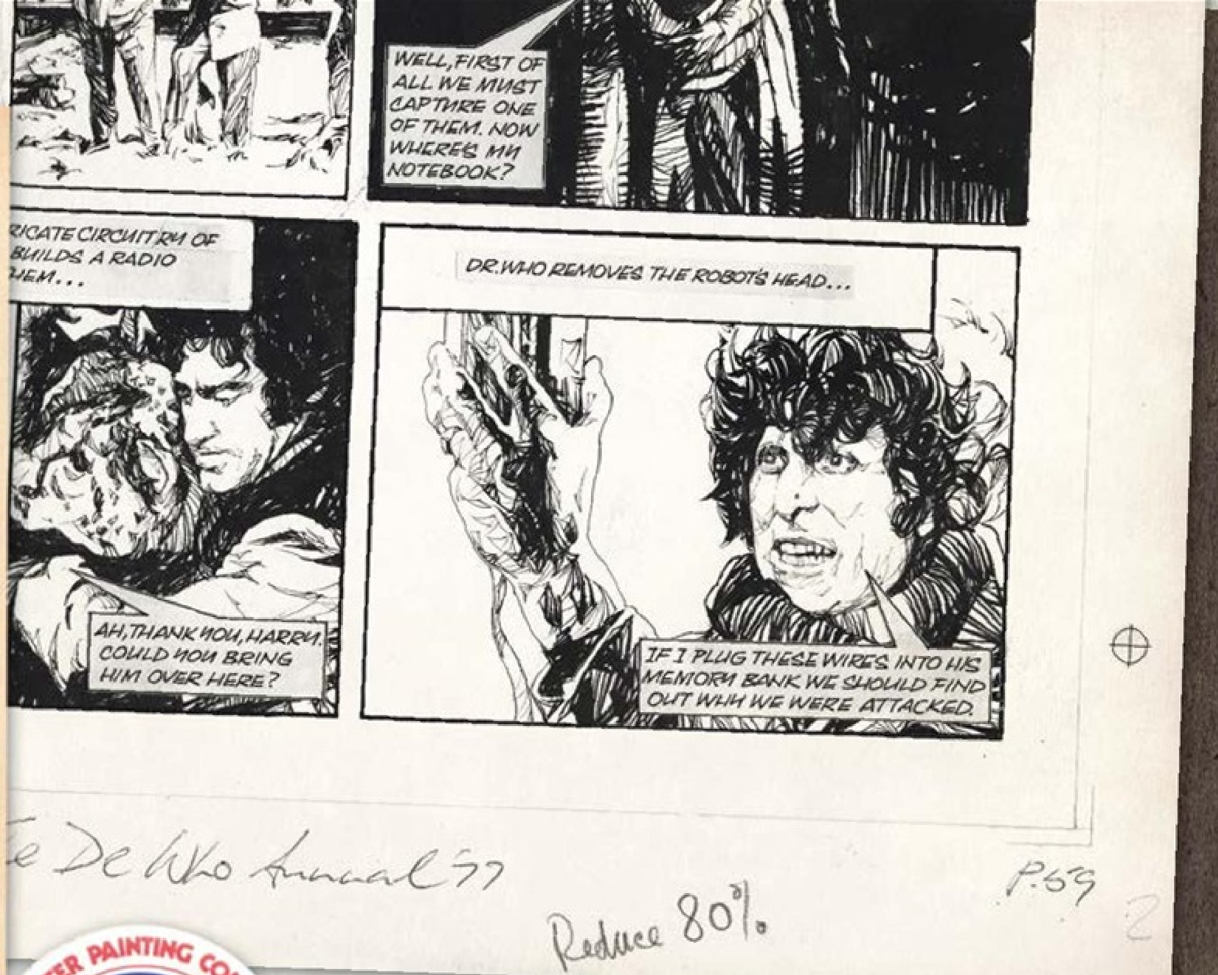
SO AS SOON AS I GET YOUR PAINTING I WILL SEND YOU ONE OF MY BADGES."


WELL, FIRST OF ALL WE MUST CAPTURE ONE OF THEM. NOW WHERE'S MY NOTEBOOK?
RICATE CIRCUITRY OF BUILDS A RADIO HEM...
DR.WHO REMOVES THE ROBOT'S HEAD...
AH, THANK YOU, HARRY. COULD YOU BRING HIM OVER HERE?
IF I PLUG THESE WIRES INTO HIS MEMORY BANK WE SHOULD FIND OUT WHY WE WERE ATTACKED.
Dr Who Annual 77
P.59
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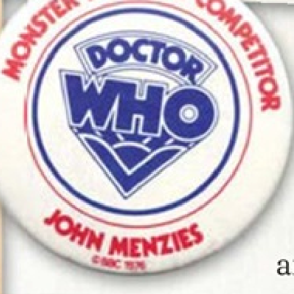
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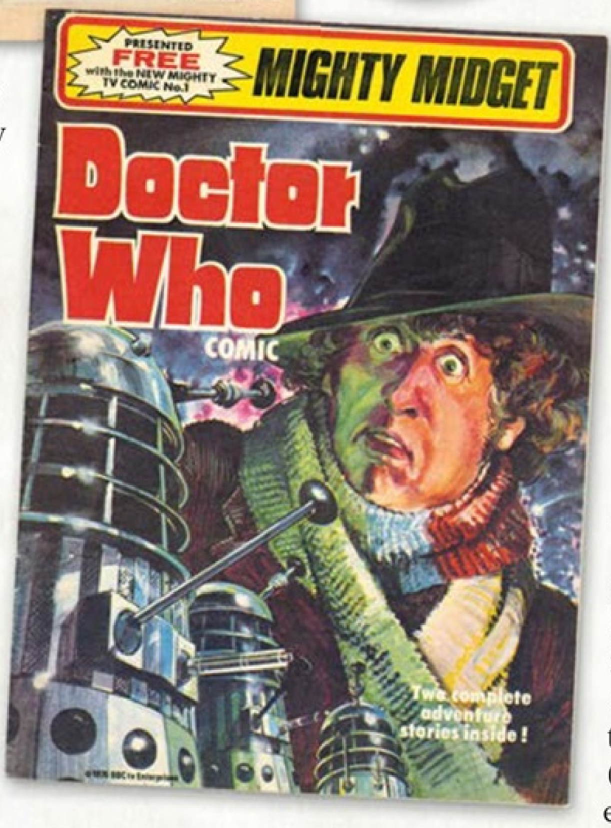
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Above left: An advert for the John Menzies *Doctor Who* Monster Painting Competition.

Above right: Some of Paul Crompton's original black-and-white artwork for the *Dr Who Annual 1977*.

Left: The *Mighty Midget Doctor Who Comic* given away with the September 1976 edition of *Mighty TV Comic*.

Below left: Tom Baker and Elisabeth Sladen join Noel Edmonds for the first edition of *Multi-Coloured Swap Shop*, broadcast on 2 October 1976.

Below right: The hardback novelisation of *Doctor Who and the Space War* by Malcolm Hulke, published in September 1976.

careful not to lose credence with our older viewers… for now I'd like to try something different." Of the season's classy opener, *The Masque of Mandragora*, he boasted: "We have sword-play, horse-riding and magic. I think it's a marvellous mixture."

Campaigns elsewhere assisted the promotional push, with several comics running adverts for retailer John Menzies' *Doctor Who* Monster Painting Competition. Weekly publishing stalwart *TV Comic* reformatted itself as a tabloid, *Mighty TV Comic*, for the week ending 18 September. The relaunch issue included the 16-page reprint freebie *Mighty Midget Doctor Who Comic* alongside a new six-part strip, *The Mutant Strain*.

Meanwhile, the eighth and final issue of the glossy poster magazine *TV Sci-Fi* Monthly, a publication aimed at serious science-fiction fans, previewed the season openers. In *Back in Time with Dr Who*, Don Estes reckoned, "*The Masque of Mandrago* [sic] is a steer away from the usual *Dr Who* episode," while *The Hand of Fear* "will have everyone under the age of 12 going to bed with terminal nightmares".

Committed fans could enjoy September's second issue of *Doctor Who Digest*. The fanzine was produced by Keith Miller, the former organiser of the *Doctor Who* Fan Club.

Commercial *Doctor Who* publishing thrived; the latest of the monthly novelisations published by Target/Allan Wingate was Malcolm Hulke's *Doctor Who and the Space War*, based on the 1973 Jon Pertwee serial *Frontier in Space*.

Publishers were already looking ahead to Christmas. The Manchester firm World Distributors released *The Dr Who Annual 1977*, with weirdly experimental art by the 18-year-old artist Paul Crompton, who later admitted to **Doctor Who Magazine**: "Half the time I didn't know what the hell I was doing because I really did enjoy my real ale." Even so, by 31 December the collection of bizarre text and strip stories had sold 105,000 copies, making it the biggest-selling *Doctor Who* annual since the first, back in 1965. The slightly more conventional adventures of the Anti-Dalek Force featured in World's sister title *Terry Nation's Dalek Annual 1977*.

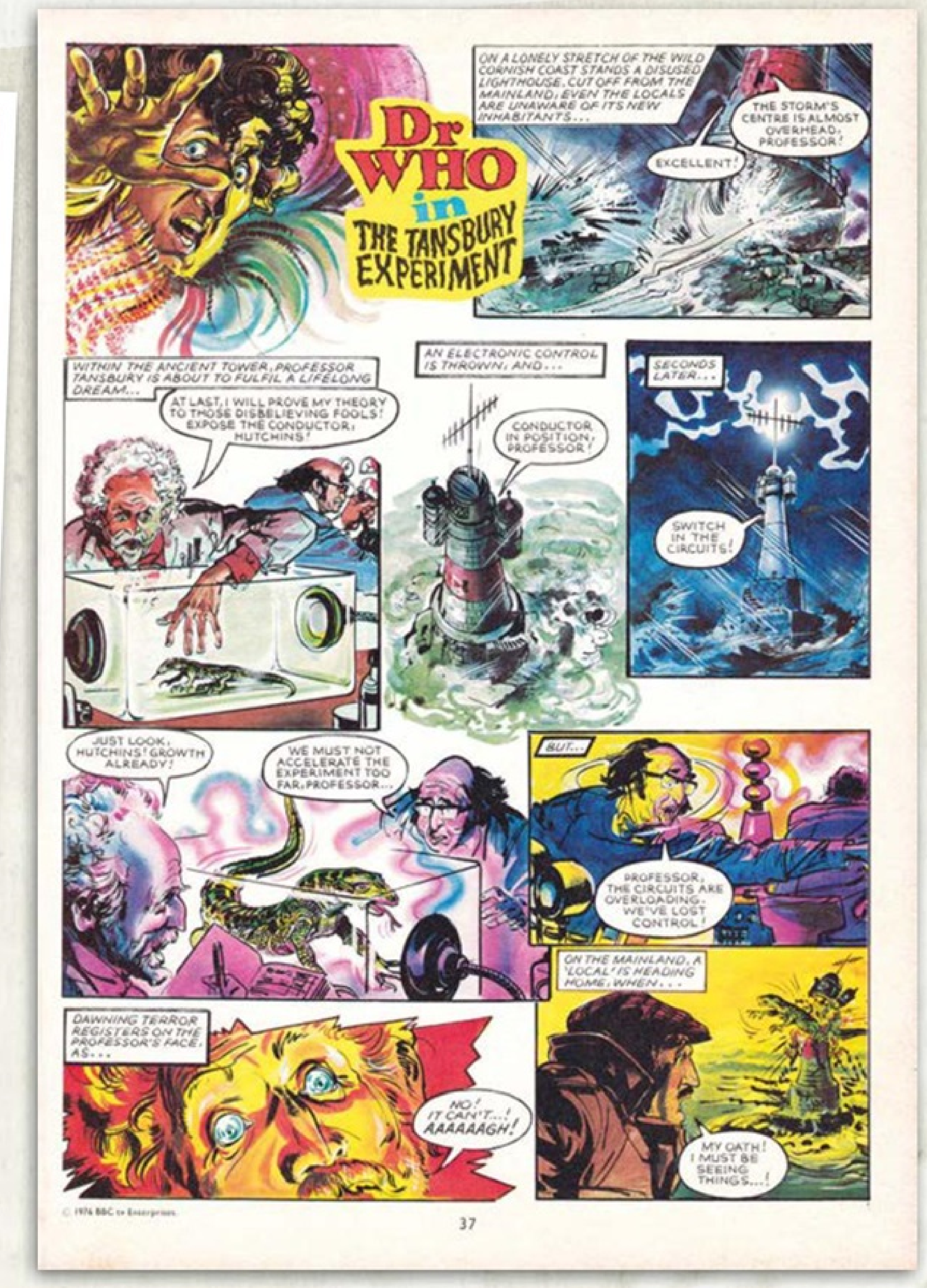
Also chasing Christmas sales, *Doctor Who and the Daleks Omnibus*, published by St Michael/Artus, was available this month only in Marks & Spencer stores. The lavish hardback included reprints of Target's recent *Genesis of the Daleks* novelisation and the new release *Planet of the Daleks* (published on 21 October by Target), enlivened by Ivan Rose's striking art. Having three books in the year's annuals market highlighted the show's growing profile.

October

The Season 14 promotion continued when Tom Baker and Elisabeth Sladen appeared on the first edition of BBC1's new children's show *Multi-Coloured Swap Shop* on Saturday 2 October. They talked to host Noel Edmonds about Sladen's imminent departure in that evening's new adventure *The Hand of Fear*. Sladen said of her swansong: "I think the best thing →

TOM BAKER
ELISABETH SLADEN

DOCTOR WHO
AND THE SPACE WAR
MALCOLM HULKE


Dr WHO in THE TANSBURY EXPERIMENT
ON A LONELY STRETCH OF THE WILD CORNISH COAST STANDS A DISUSED LIGHTHOUSE, CUT OFF FROM THE MAINLAND; EVEN THE LOCALS ARE UNAWARE OF ITS NEW INHABITANTS...
THE STORM'S CENTRE IS ALMOST OVERHEAD, PROFESSOR!
EXCELLENT!
WITHIN THE ANCIENT TOWER, PROFESSOR TANSBURY IS ABOUT TO FULFIL A LIFELONG DREAM...
AT LAST, I WILL PROVE MY THEORY TO THOSE DISBELIEVING FOOLS! EXPOSE THE CONDUCTOR, HUTCHINS!
AN ELECTRONIC CONTROL IS THROWN, AND...
CONDUCTOR IN POSITION, PROFESSOR!
SECONDS LATER...
SWITCH IN THE CIRCUITS!
JUST LOOK, HUTCHINS! GROWTH ALREADY!
WE MUST NOT ACCELERATE THE EXPERIMENT TOO FAR, PROFESSOR...
BUT...
PROFESSOR, THE CIRCUITS ARE OVERLOADING. WE'VE LOST CONTROL!
DAWNING TERROR REGISTERS ON THE PROFESSOR'S FACE, AS...
NO! IT CAN'T...! AAAAAAGH!
ON THE MAINLAND, A 'LOCAL' IS HEADING HOME, WHEN...
MY OATH! I MUST BE SEEING THINGS...!
© 1976 BBC tv Enterprises
37

Above left: Louise Jameson and Tom Baker on *Nationwide*, 26 October 1976.

Above centre: A 1976 publicity shot of Louise Jameson as new companion Leela.

Above right: *The Tansbury Experiment*, from the 1976 *TV Comic Annual*.

Below left: Issue 12 of the fanzine *TARDIS*.

Below right: Palitoy's red Talking Dalek was a must-have present for Christmas 1976.
Photo © Marcus Hearn.

→ I ever did was to join *Doctor Who*. I hope the best thing I ever do now is to leave it... but never to forget it."

In fact, Sarah enjoyed two swansongs, because two days after the *Swap Shop* appearance BBC Radio 4 broadcast an educational adventure, *The Time Machine*, as part of the schools geography show *Exploration Earth* (see page 68).

The Doctor and Sarah had appeared inseparable for the last three years, but an era came to an end mid-season. Just two days after Sladen's screen departure, on 25 October news broke in the *Evening Standard* of her replacement. A press call swiftly arranged for the following day had eager snappers assembling on *The Face of Evil*'s Tesh spaceship set and outside TV Centre to launch Louise Jameson as new companion Leela.

A bemused Jameson and Baker were interviewed by Bob Wellings on that evening's edition of the news magazine programme *Nationwide*, confusingly both in character and as themselves. With Jameson and a mischievous Baker appearing at odds, the new companion admitted: "I think there's a little aggravation between the two of us" – though it was unclear whether she meant themselves or the characters!

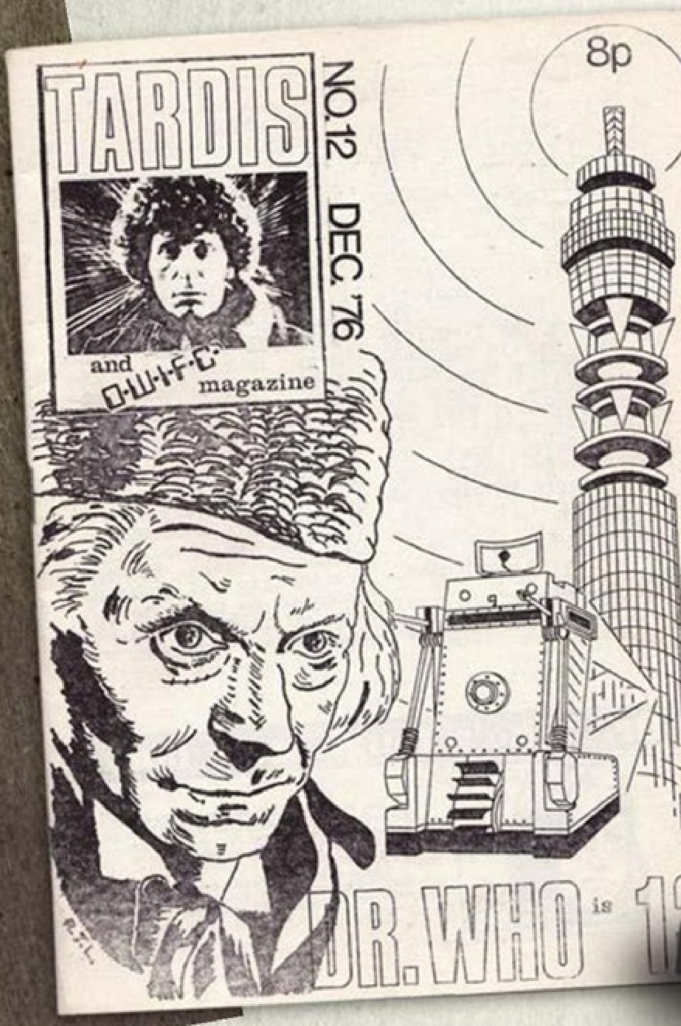
The next day featured extensive press coverage for what the *Daily Mirror* called a "sexy superwoman".

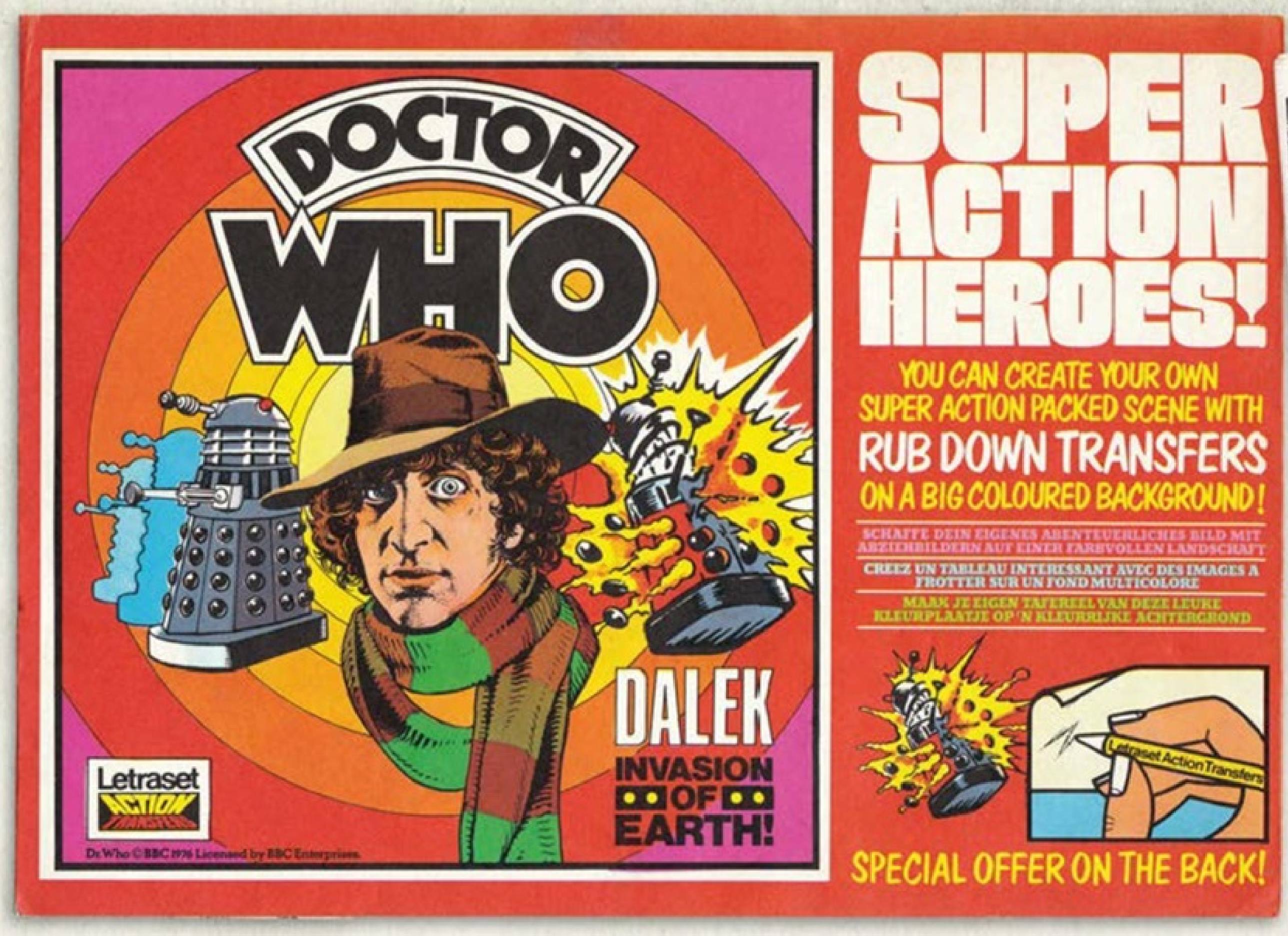
This tabloid terminology appeared positively staid when photos of former companion Katy Manning, posing nude with a gold Dalek, appeared in the men's magazine *Girl Illustrated* (Vol 8 No 10). Manning answered her critics in *Reveille*: "I did it for the money. I was skint. I'd had two good holidays abroad, three months out of work – and to top it all, the VAT man was after me."

November

Just as the TV Doctor returned to Gallifrey in *The Deadly Assassin*, *TV Comic*'s new seven-part strip *Double Trouble* coincidentally featured the Time Lord High Council, as the alien Vatheks sent a Doctor double on a campaign of destruction. Also, a mad scientist enlarged a lizard to giant size in the new *TV Comic Annual*'s colour strip *The Tansbury Experiment*.

With new episodes temporarily rested after *The Deadly Assassin* on 20 November, edited omnibus repeats of the previous season's *Pyramids of Mars* (on 27 November) and *The Brain of Morbius* (4 December) filled the gap. This transmission hiatus allowed the monthly *Doctor Who* Appreciation Society fanzine *TARDIS* to catch up, with the cover of No 11 of the 1976 volume featuring a sketch by Stephen Payne of the new 'antique' TARDIS interior. Selected DWAS representatives – and Keith Miller – had visited the set in June.


TARDIS
NO.12 DEC.'76
8p
and D·W·I·F·C magazine
DR. WHO is 1


DOCTOR WHO
Letraset
ACTION TRANSFERS
DALEK
INVASION OF EARTH!
Dr Who © BBC 1976 Licensed by BBC Enterprises.
SUPER ACTION HEROES!
YOU CAN CREATE YOUR OWN SUPER ACTION PACKED SCENE WITH
RUB DOWN TRANSFERS
ON A BIG COLOURED BACKGROUND!
SCHAFFE DEIN EIGENES ABENTEUERLICHES BILD MIT ABZIEHBILDERN AUF EINER FARBVOLLEN LANDSCHAFT
CREEZ UN TABLEAU INTERESSANT AVEC DES IMAGES A FROTTER SUR UN FOND MULTICOLORE
MAAK JE EIGEN TAFEREEL VAN DEZE LEUKE KLEURPLAATJE OP 'N KLEURRIJKE ACHTERGROND
Letraset Action Transfers
SPECIAL OFFER ON THE BACK!

TARDIS 77
10p NO 1
R.J.L.

December

The December issue of *TARDIS* (No 12) shared members' views of the new season. Tim Dollin of Shropshire had this to say about *Masque*: "I never did like historical stories much. They bored me. This one wasn't too bad but the plot was the same 'Uncle thirsts for power' kind of story."

Richard Leaver, from Blackpool, said of *The Hand of Fear*: "The ultimate in special effects must have been achieved as we saw the petrified hand return to life." Martin Wiggins of Lower Heyford lamented: "I felt a little lost when Sarah left. She was the only person I could really identify with in *Doctor Who* and now she's gone." But, he added, "I have now got her out of my system and Leela looks fantastic."

Matching the TV show, Sarah's comic-strip alter-ego disappeared after her last *Mighty TV Comic* story *Dredger*.

With Christmas fast approaching, on 16 December Target published both *Doctor Who and the Pyramids of Mars* and a second edition of *The Making of Doctor Who*, greatly revised from its first edition in 1972. The book included an updated programme guide that went right up to *The Hand of Fear*. For Boxing Day, Target released an educational guide in an entertaining new format: *The Doctor Who Dinosaur Book*.

Also in the shops for Christmas were a Dalek bubble bath by The Water Margin and Letraset's *Dalek Invasion of Earth* Action Transfers, but the toy most sought after was undoubtedly Palitoy's new Talking Dalek. On 31 December, the junior section of the *Daily Mirror* published a new Terrance Dicks-penned adventure called *Dr Who and the Hell Planet*, involving alien space travellers and prehistoric creatures (see page 44).

This hugely successful year nonetheless ended on a controversial note, when Mary Whitehouse, head of the National Viewers' and Listeners' Association, won a small but notable victory over the supposedly "sadistic" drowning cliffhanger to *The Deadly Assassin* Part Three. As newspapers reported on 29 December, BBC Director General Sir Charles Curran conceded: "What you saw on screen... was reasonably acceptable, although – with hindsight – the head of the department responsible would have liked to cut out just a few more frames of the action than he did." Several frames would be duly edited from the master tape ahead of a 1977 repeat.

January 1977

Season 14 was a game of two halves, with the *Radio Times* launching what it billed as a new series with *The Face of Evil* on New Year's Day.

Mainstream publishing this month included Terrance Dicks' adaptation of *Doctor Who and the Carnival of Monsters*, published by Target on 20 January. Meanwhile, fanzine discourse became highly impassioned. Keith Miller reviewed *The Hand of Fear* in *Doctor Who Digest* Vol 1 No 4: "The farewell scenes between the Doctor and Sarah were well acted out," he wrote, "and although not a tear was shed it was, to me, a far sadder scene than the famous death sequence in [the 1970 film] *Love Story*."

Miller angrily rejected *The Deadly Assassin*'s iconoclastic approach to Gallifrey: "[writer] Robert Holmes seems to have had the time of his life, ripping apart all the details we've built up about the Time Lords over the years, shredding to ribbons the mystery and alienisation of the Doctor's race and generally putting onto our screens *anything* for sheer sensationalism," he fumed. "Philip Hinchcliffe said recently he wanted the programme to return to the kind of adventure the olden days used to have. Pray tell me, Mr H, how can you return to that which you have just destroyed?"

In *TARDIS* Vol 2 No 1, DWAS President Jan Vincent-Rudzki was equally unforgiving: "As a *Doctor Who* story, *The Deadly Assassin* is just not worth considering. I've spoken to many people, many of which were not members, and they all said how this story shattered their illusions of the Time Lords, and lowered them to ordinary people... WHAT HAS HAPPENED TO THE MAGIC OF DOCTOR WHO?"

February

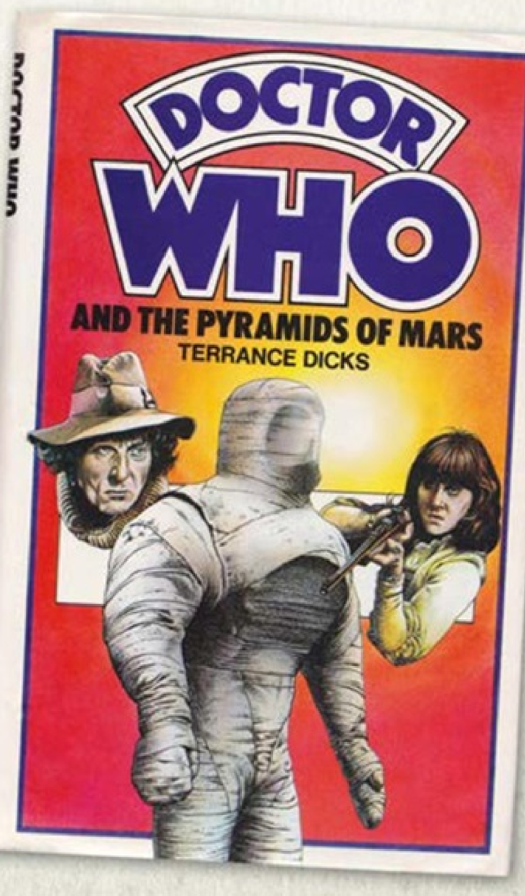
Mighty TV Comic's new strip *The False Planet* saw the Doctor and his alien friend Andric seeking rare Diloona ore, while Target's latest book, published on 17 February, was →

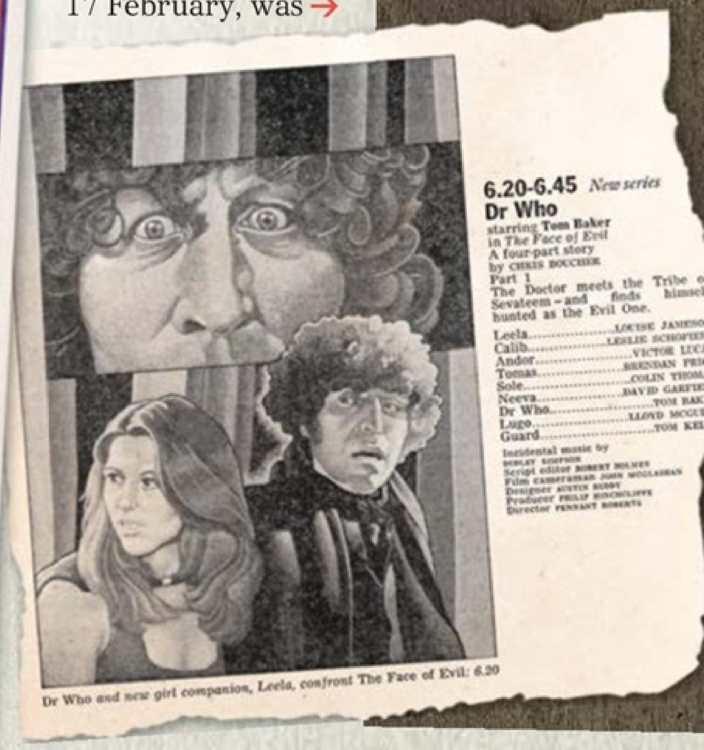
Above left: Letraset's *Dalek Invasion of Earth* transfers.

Above right: Issue one of the fanzine *TARDIS*.

Below left: The hardback edition of *Doctor Who and the Pyramids of Mars* by Terrance Dicks, published in December 1976.

Below right: A *Hand of Fear* listing from the *Radio Times*.


DOCTOR WHO
DOCTOR WHO AND THE PYRAMIDS OF MARS
TERRANCE DICKS



6.20-6.45 *New series*

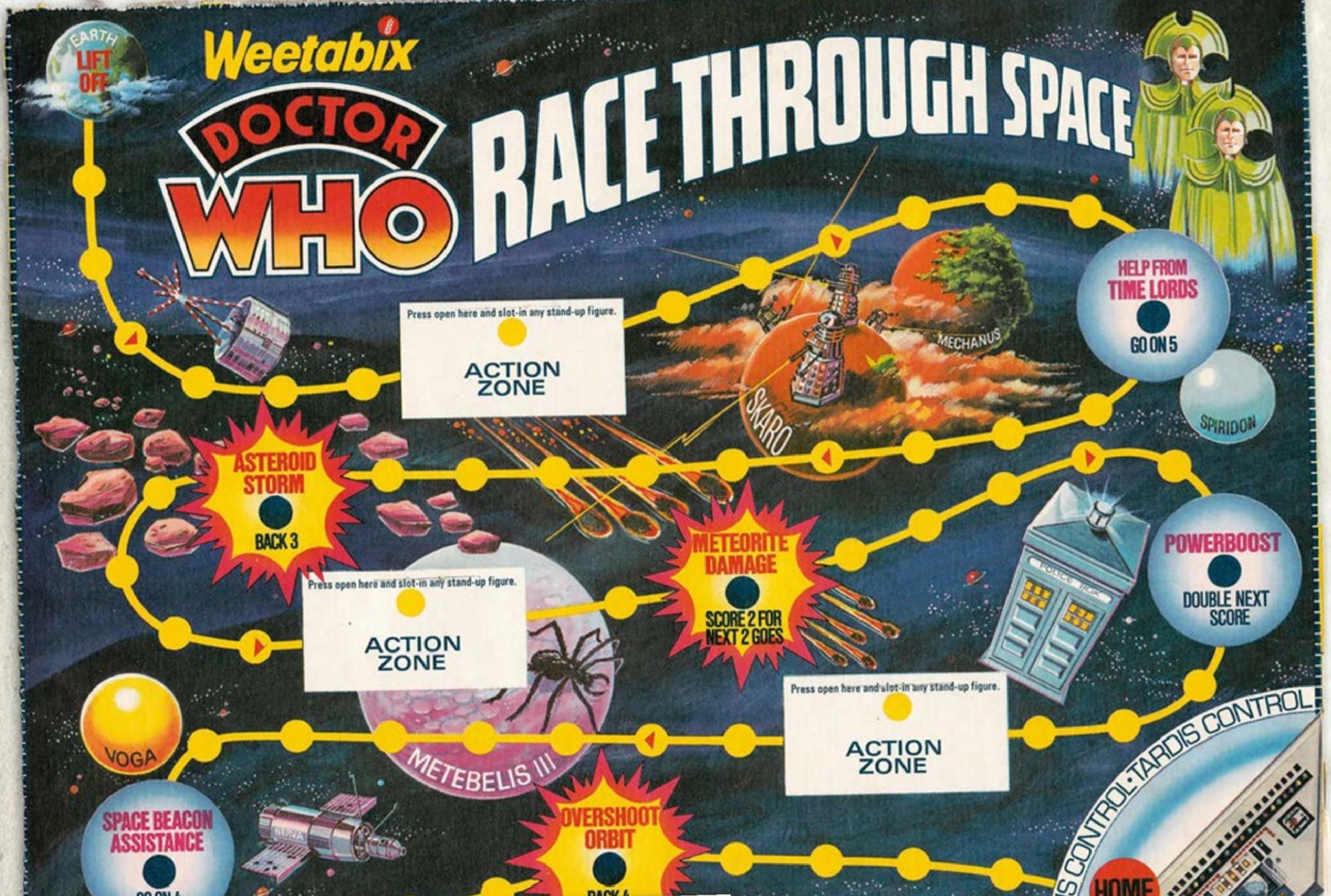
Dr Who

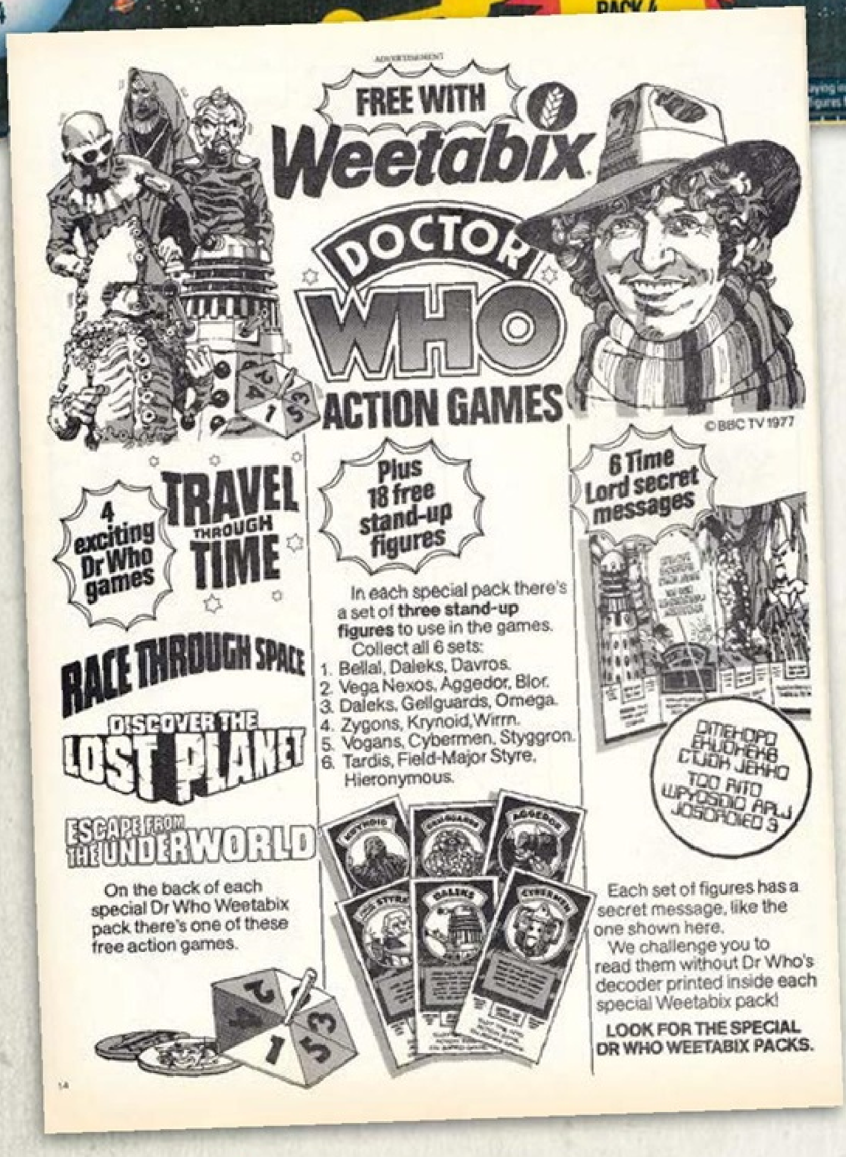
starring **Tom Baker**
in *The Face of Evil*
A four-part story
by CHRIS BOUCHER
Part 1
The Doctor meets the Tribe of Sevateem – and finds himself hunted as the Evil One.

Leela	LOUISE JAMESON
Calib	LESLIE SCHOFIELD
Andor	VICTOR LUCAS
Tomas	BRENDAN PRICE
Sole	COLIN THOMAS
Neeva	DAVID GARFIELD
Dr Who	TOM BAKER
Lugo	LLOYD McGUIRE
Guard	TOM KELLY

Incidental music by DUDLEY SIMPSON
Script editor ROBERT HOLMES
Film cameraman JOHN McGLASHAN
Designer AUSTIN RUDDY
Producer PHILIP HINCHCLIFFE
Director PENNANT ROBERTS

Dr Who and new girl companion, Leela, confront The Face of Evil: 6.20


EARTH
LIFT OFF
Weetabix
DOCTOR WHO
RACE THROUGH SPACE
Press open here and slot-in any stand-up figure.
ACTION ZONE
MECHANUS
SKARO
HELP FROM TIME LORDS
GO ON 5
SPIRIDON
ASTEROID STORM
BACK 3
METEORITE DAMAGE
SCORE 2 FOR NEXT 2 GOES
POWERBOOST
DOUBLE NEXT SCORE
POLICE BOX
METEBELIS III
VOGA
SPACE BEACON ASSISTANCE
GO ON 4
OVERSHOOT ORBIT
BACK 4
TARDIS CONTROL·TARDIS CONTROL
HOME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LOOK FOR THE SPECIAL DR WHO WEETABIX PACKS.

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TOO RITO
WPYOSDIO APLJ
JOSORDIED 3

Above: The *Race Through Space* Weetabix game from 1977.

Right: An advert for Weetabix's *Doctor Who* promotion, which featured a range of games and collectable cards illustrated by Gordon Archer.

Far right: Louise Jameson on *Multi-Coloured Swap Shop*, 12 February 1977.

Below: Producer Philip Hinchcliffe defends *Doctor Who* on *Pebble Mill at One*, 31 March 1977.

→ an adaptation of *The Seeds of Doom* novelised by departing producer Philip Hinchcliffe. In fan publishing, the first DWAS *Yearbook*, published 6 February, reviewed the 1975-76 series.

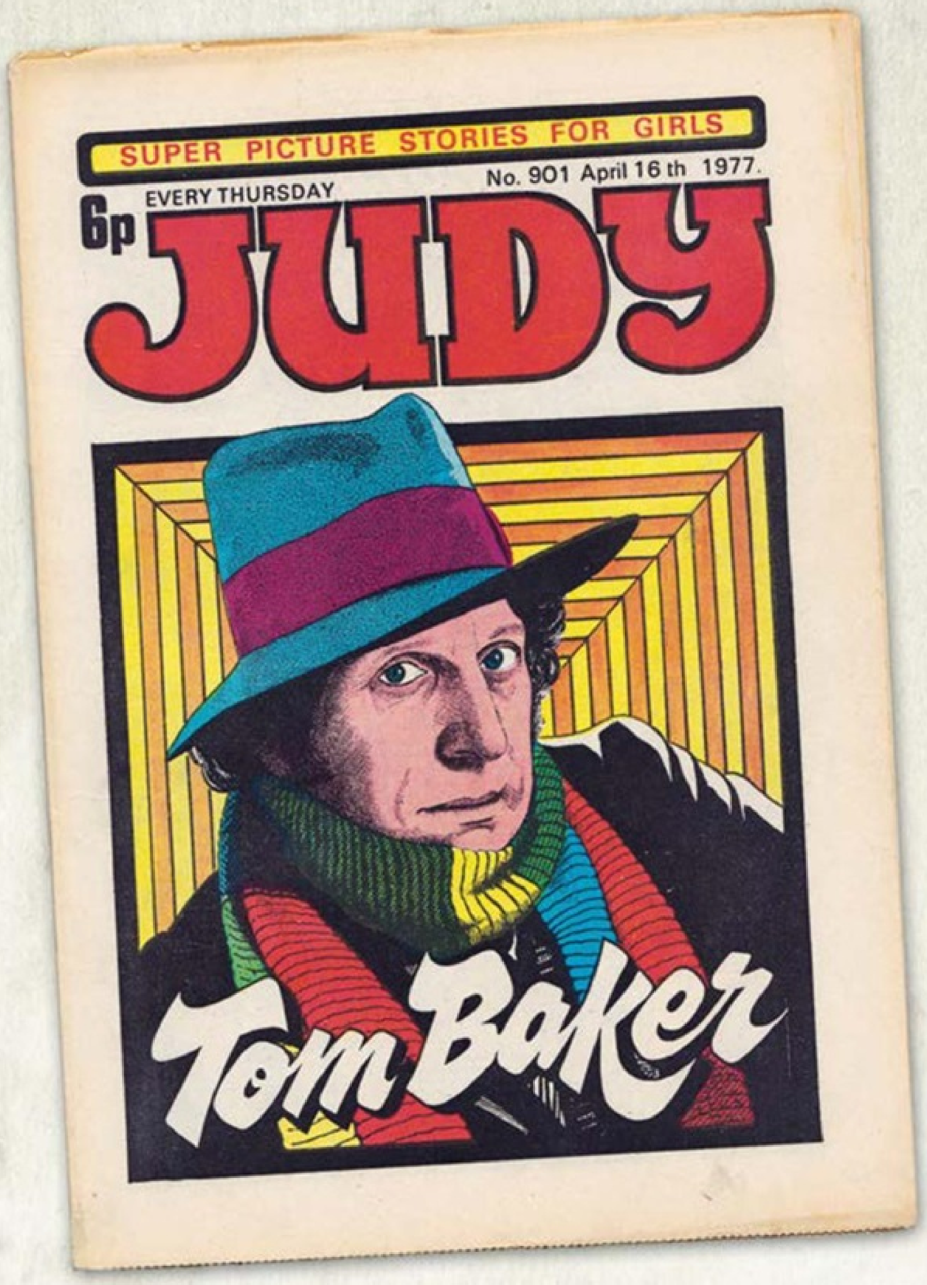
A less welcome critique came from *Daily Express* columnist Jean Rook, who asked "Who do you think you are, scaring my innocent child?" on 11 February, fearing her six-year-old son had been traumatised by the programme. Robert Holmes countered her accusations: "Of course it's no longer a children's programme," he said. "Parents would be terribly irresponsible to leave a six-year-old to watch it alone. I wouldn't let any child under ten see it." Still Rook insisted: "I wonder if this inflated, ex-children's programme is over-stretching itself to 15ft rats. And worshipping its own, uninhibited cult." For some, Hinchcliffe's attempts to make the programme grow up had clearly gone too far.

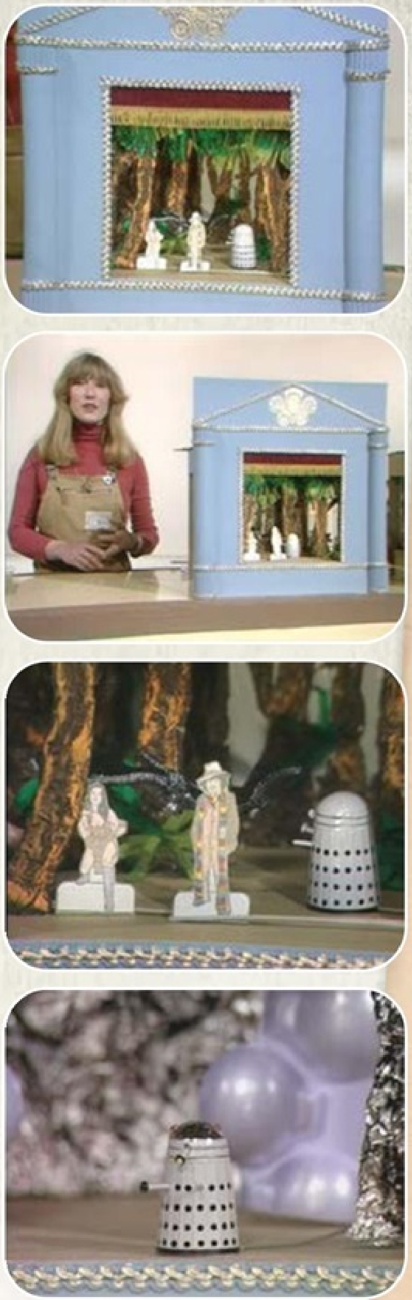
The following morning, younger viewers enjoyed an appearance from Louise Jameson on *Multi-Coloured Swap Shop*. In an amusing counterpoint to critics of Leela's revealing outfit, Jameson shared a letter she had received from a little girl: "Dear Leela. Please could you start putting clothes on?" She reassured the young fan that: "If she watches in a couple of weeks' time we go into Victoriana [sic] London and I wear so many clothes I can hardly move, so perhaps she'll enjoy that one."

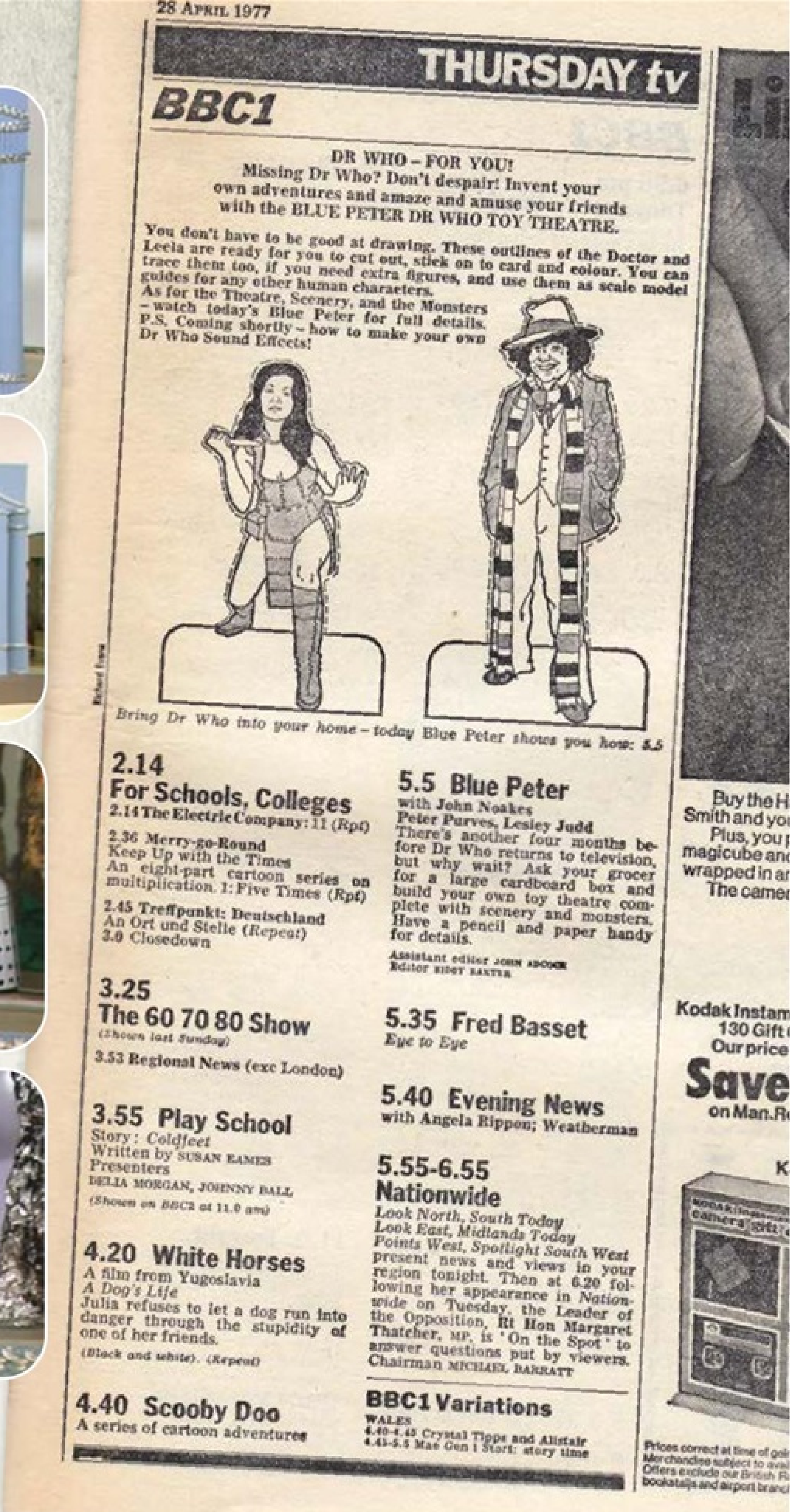
March

The Fire Feeders, the latest *Mighty TV Comic* strip, pitted the Doctor against solar life force the Zandans, while Target published Terrance Dicks' adaptation of *The Dalek Invasion of Earth* on 24 March.

On 31 March, Philip Hinchcliffe was taken to task over the offending *Deadly Assassin* sequence on BBC1's lunchtime magazine *Pebble Mill at One*: "I thought about it very carefully and took the decision at the time and I stand by [it]," he said. "[It's] a robust, vigorous programme,







28 April 1977

THURSDAY tv

BBC1

DR WHO – FOR YOU!
Missing Dr Who? Don't despair! Invent your
own adventures and amaze and amuse your friends
with the BLUE PETER DR WHO TOY THEATRE.

You don't have to be good at drawing. These outlines of the Doctor and Leela are ready for you to cut out, stick on to card and colour. You can trace them too, if you need extra figures, and use them as scale model guides for any other human characters.
As for the Theatre, Scenery, and the Monsters – watch today's Blue Peter for full details.
P.S. Coming shortly – how to make your own Dr Who Sound Effects!

Bring Dr Who into your home – today Blue Peter shows you how: 5.5

2.14
For Schools, Colleges
2.14 The Electric Company: 11 (*Rpt*)
2.36 Merry-go-Round
Keep Up with the Times
An eight-part cartoon series on multiplication. 1: Five Times (*Rpt*)
2.45 Treffpunkt: Deutschland
An Ort und Stelle (*Repeat*)
3.0 Closedown

3.25
The 60 70 80 Show
(*Shown last Sunday*)
3.53 Regional News (exc London)

3.55 Play School
Story: *Coldfeet*
Written by SUSAN EAMES
Presenters
DELIA MORGAN, JOHNNY BALL
(*Shown on BBC2 at 11.0 am*)

4.20 White Horses
A film from Yugoslavia
A Dog's Life
Julia refuses to let a dog run into danger through the stupidity of one of her friends.
(*Black and white*). (*Repeat*)

4.40 Scooby Doo
A series of cartoon adventures

5.5 Blue Peter
with John Noakes
Peter Purves, Lesley Judd
There's another four months before Dr Who returns to television, but why wait? Ask your grocer for a large cardboard box and build your own toy theatre complete with scenery and monsters. Have a pencil and paper handy for details.
Assistant editor JOHN ADCOCK
Editor BIDDY BAXTER

5.35 Fred Basset
Eye to Eye

5.40 Evening News
with Angela Rippon; Weatherman

5.55-6.55
Nationwide
Look North, South Today
Look East, Midlands Today
Points West, Spotlight South West
present news and views in your region tonight. Then at 6.20 following her appearance in *Nationwide* on Tuesday, the Leader of the Opposition, Rt Hon Margaret Thatcher, MP, is 'On the Spot' to answer questions put by viewers. Chairman MICHAEL BARRATT

BBC1 Variations
WALES
4.40-4.45 Crystal Tipps and Alistair
4.45-5.5 Mae Gen i Stori: story time

it's an action programme, and it's got a tradition of good plotting and ending on a cliffhanger. The audience know the Doctor's not going to die – that particular sequence was in fact a dream sequence and it was quite clear the real Doctor was actually strapped down somewhere else…"

In late March, the Weetabix breakfast cereal began its second, TV-advertised *Doctor Who* promotion, featuring pack-back games and 18 collectible cards illustrated by Gordon Archer. The cards featured a masked Hieronymous from the Season 14 opener *The Masque of Mandragora*.

April

The season came to an end with Part Six of *The Talons of Weng-Chiang* on 2 April, but the documentary *Whose Doctor Who*, made for the BBC2 arts strand *The Lively Arts*, provided a coda the following evening. Both Keith Miller and the DWAS were disappointed by the small number of archive clips and the heavy focus on *Doctor Who*'s sociological effects. Angus Towler of Leeds was deeply unimpressed, writing in *TARDIS* Vol 2 No 5: "It was, apart from the clips shown, rotten."

Doctor Who Digest assessed the season's latter entries in Vol 1 Nos 5 and 6, Miller saying of *The Face of Evil*: "There is a superb balance between humour and adventure in the stories these days," and of *The Robots of Death*: "It's one of those stories where the more you think about it, the more it grows on you. It could end up being my favourite Tom Baker story…" He was less keen on *The Talons of Weng-Chiang*: "The story was a bit predictable and so dragged into what seemed like ten episodes, and where it *was* original, it fell into the absurd. Very good on Victorian atmosphere but lacking in excitement."

TARDIS Vol 2 No 4 published the DWAS season poll verdict, with members putting *Talons* in first place, followed by *The Robots of Death*, *The Hand of Fear*, *The Masque of Mandragora* and *The Face of Evil*. The controversial *Deadly Assassin* came last.

The girls' comic *Judy* made Tom Baker its unlikely cover star for the issue dated 16 April, while the Terrance Dicks novelisation *Doctor Who and the Claws of Axos* was published on 21 April.

The *Doctor Who* exhibitions at Blackpool and Longleat reopened for the summer season from Easter weekend. Blackpool's new additions included V5 and D33, and the sandminer model from *The Robots of Death*, *Talons*' scary vent doll Mr Sin and a mangy-looking giant rat, the titular *Hand of Fear* and both versions of Eldrad, the Doctor's lion-head costume from *Masque*, plus the degenerated Master from *The Deadly Assassin*. Longleat had robots SV7 and V8, along with the masked villain, Taren Capel, from *The Robots of Death*.

Welcome to Blackpool
Tom Baker.

"Missing *Dr Who*? Don't despair! Invent your own adventures and amaze and amuse your friends with the *Blue Peter Dr Who* Toy Theatre!" In items beginning on 28 April, the children's magazine show *Blue Peter* suggested fans fill the months until the autumn series with a do-it-yourself cardboard theatre, Doctor and Leela figures cut out from the *Radio Times* and a fabric conditioner cap – and 35,000 viewers wrote in for the accompanying fact sheet.

The Queen's Silver Jubilee celebrations may have dominated British life in the summer that followed but *Doctor Who* fans could happily look forward to playing with their *Blue Peter* theatres and eating an *awful* lot of Weetabix. **DWM**

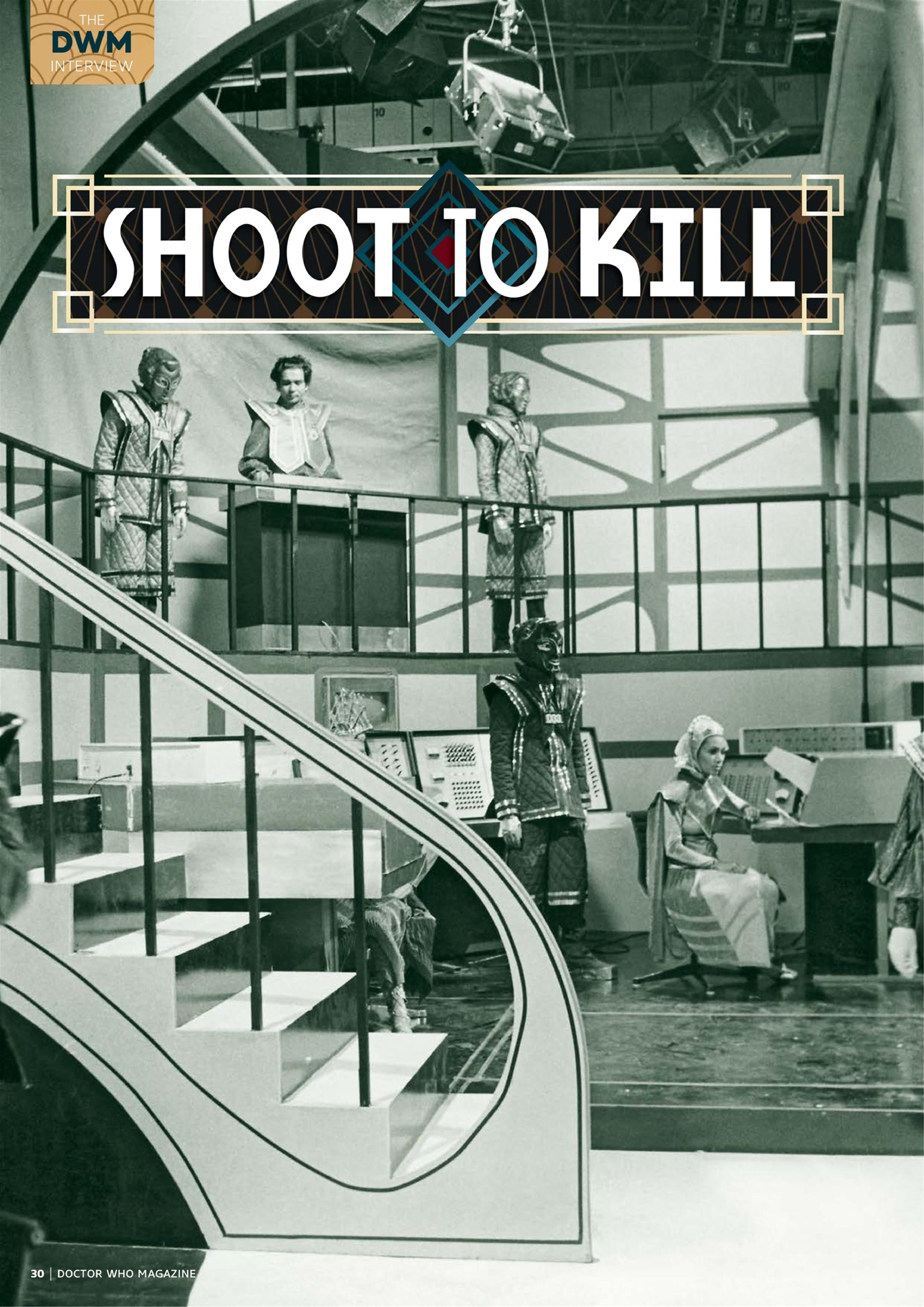
Above left: Girls' comic *Judy* featured Tom Baker on the cover of its issue dated 16 April 1977

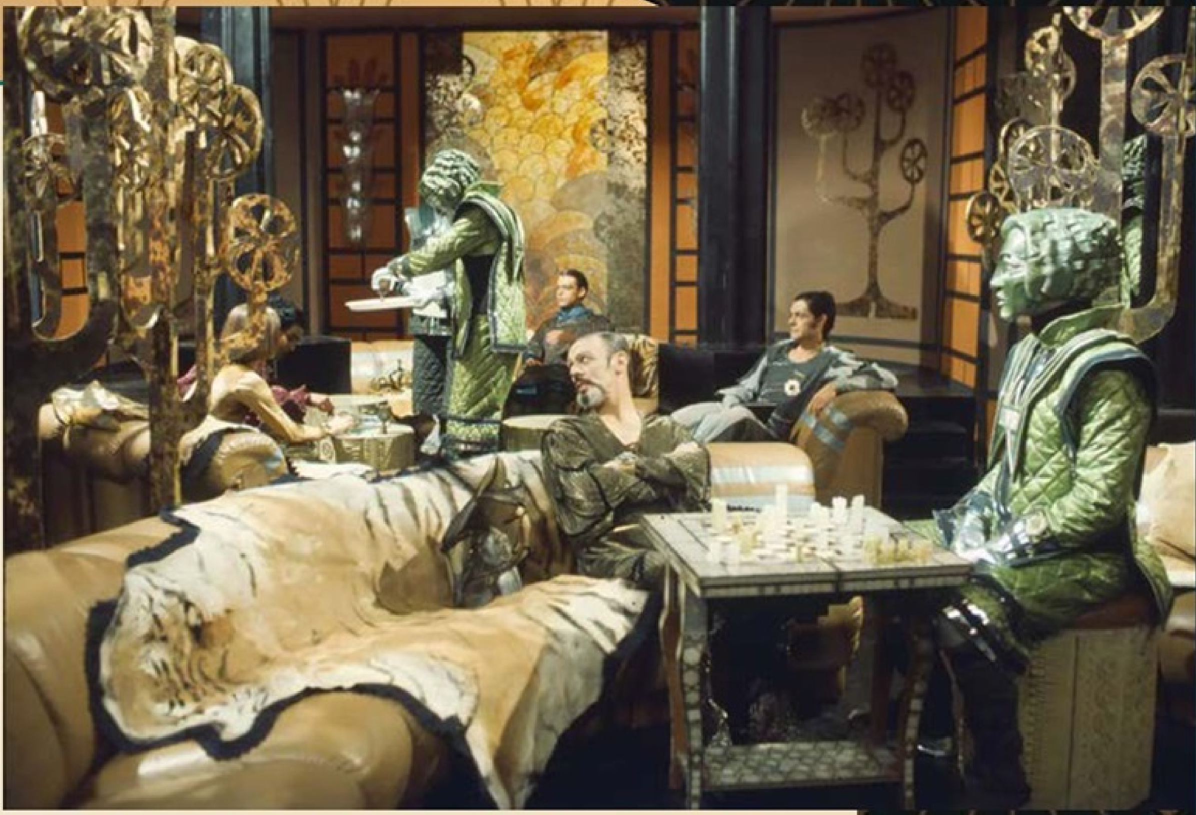
Above centre: *Blue Peter* presenter Leslie Judd demonstrates how to make a *Doctor Who* toy theatre.

Above right: Toy theatre cut-outs from the *Radio Times*.

Left: A postcard from the *Doctor Who* exhibition at Blackpool, which reopened for the summer of 1977.

SHOOT TO KILL





Director Michael E Briant shares his grand designs for *The Robots of Death*, the classic Fourth Doctor story originally broadcast in 1977.

Interview by **SIMON GUERRIER**

On 21 June 1976, the *Doctor Who* production team asked Michael E Briant to direct a story at that point known as *Planet of the Robots*.

Briant had come up through the ranks on *Doctor Who*: as assistant floor manager on 1965's *The Crusade*, as production assistant on *The Daleks' Master Plan* (1965-66), *The Power of the Daleks* (1966) and *Fury from the Deep* (1968), and then as director of *Colony in Space* (1971), *The Sea Devils* (1972), *The Green Death* (1973), *Death to the Daleks* (1974) and *Revenge of the Cybermen* (1975). He admits that he was reluctant to direct another one. "It was always fun and challenging on *Doctor Who*," he says. "But I felt I'd done enough by then and was hoping for more interesting jobs. Then again, I was also freelance and actively seeking work..."

Having been booked in advance, Michael joined the production on Monday 13 September, the same day that writer Chris Boucher delivered the last of the four scripts. "Reading them, I was dismayed," admits Michael. "Chris is a mate, but another story had been pulled and he'd been asked to bang out something quickly – with no location filming, not many sets, and as cheap as he could make it. He came up with this Agatha Christie murder mystery set on a kind of spaceship. There was nothing wrong with his storyline or the dialogue, but it read as if it would all be good-looking guys in grey uniforms, epaulets on their shoulders, plus a load of shiny robots." He shudders. "Like *Space: 1999*."

Salvation came in the form of designer Kenneth Sharp. "He was very talented," says Michael. "He said, 'Fundamentally, the space miner is an open-cast mining machine and I'd like to see what a real open-cast mining machine is like.' The way the BBC ran things at the time, they wouldn't pay for us to stay overnight on a recce so we flew to Cornwall and back in one day to visit a china clay quarry – it might have been the same one where I filmed *Colony in Space*. Now, you can't knock your own show, so while we were on the plane I tentatively said, 'What do you think of the scripts?' And he said, 'Um, what do *you* think?' I said, 'Maybe we could jazz it up, to make it more interesting...'"

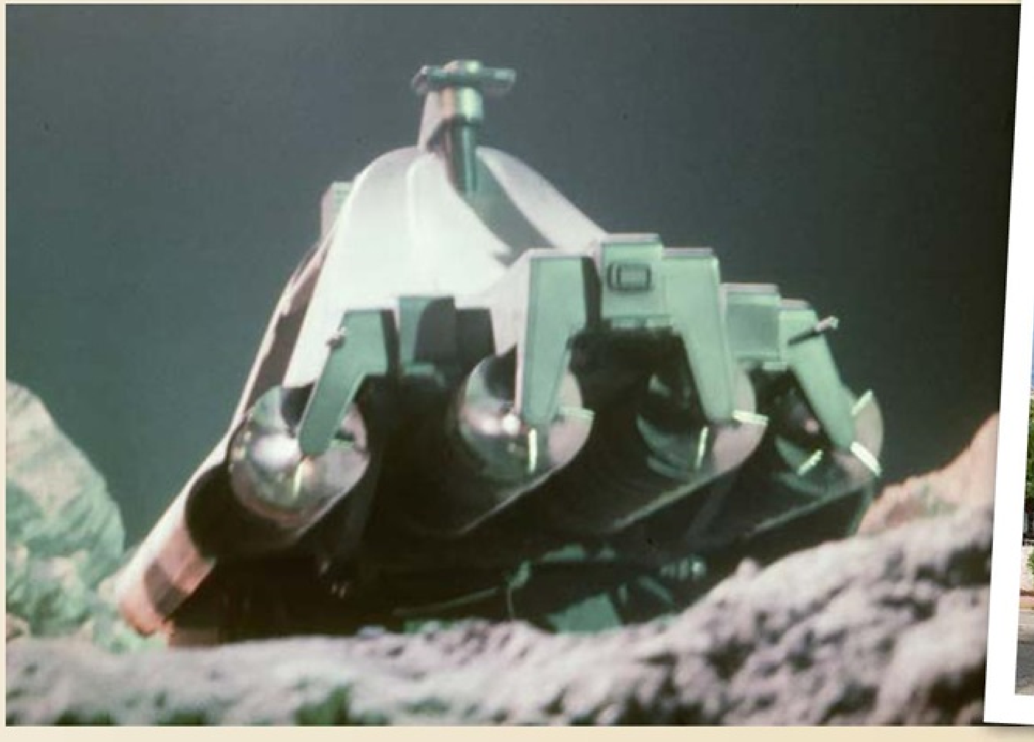
Michael already had the germ of an idea. "By chance, I'd been to Tilbury Docks a few weeks before to see my cousin Lyle, who was first officer on a ship in the Merchant Navy. The docks were horrible, but when Lyle showed us on board it was rather nice, with oak panelling and carpets. They had a gym, wardroom and cinema, and the crew, who were all from different countries, wore casual clothes. So I said to Ken when we were on the plane that maybe the skipper of the sandminer could have decorated it in that style, or each crew member could choose the decor in their quarters. I was thinking we could dress everyone in Greco-Roman costumes. Ken said, 'Yes, let me think about it.'

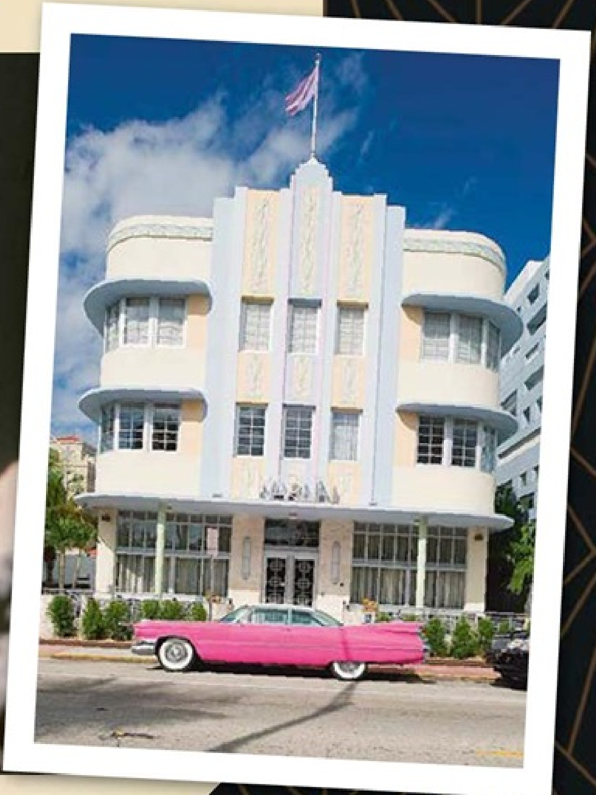
> "KEN SHARP SAID, 'WE COULD DO IT LIKE THIS – ART DECO SPACESHIP AND ROBOTS.'"

"Anyway, we got down to the clay mine and the guys showed us round. High-powered water monitors would wash slag off the cliffs and onto a conveyor belt, which took it along into a building and separated it out. Ken had a camera, I think, but we just wandered round and took it in." That sounds mucky and industrial rather than all oak panels or Greco-Romans... "Yes, but that made for an interesting contrast. A couple of days later, Ken came to see me in my office with a load of books from the BBC library. He showed me this Art Deco stuff in Miami and said, 'We could do it like this – Art Deco spaceship and robots.' Well, it looked great and I thought we could also do Art Deco costumes and make-up.

"So I made a decision. My knowledge of design was minuscule compared to Ken's, so I made him the focus for the other departments. Costume designer Elizabeth Warren did a brilliant job, as did Ann Briggs on make-up. But I told them: before you come to me with your suggestions, run everything by Ken."

On 28 September, just over two weeks after Michael joined the production, rewrites began on the scripts. "Directors weren't allowed to speak directly to writers," says Michael. "So I would have had →





Opposite page: On board the sandminer in *The Robots of Death* (1977). The impressive, multi-level set was designed by Kenneth Sharp.

Above: The Art Deco-inspired interior of the recreation room.

Below left: The model of the sandminer appeared in film sequences shot at Ealing.

Below right: Sharp's designs for the sandminer were influenced by Art Deco buildings, such as the Marlin Hotel in Miami.

MICHAEL E BRIANT

Above left: The Doctor (Tom Baker) in a scene with Dask, played by David Bailie.

Above right: The diverse cast included Tania Rogers (as Zilda), Brian Croucher (Borg) and Tariq Yunus (Cass).

Below: David Collings as undercover agent Poul.

Bottom: Recording a scene at Television Centre.

→ a meeting with the script editor, Robert Holmes, in his office at Threshold House, and gone through my notes – though my concerns were with the design, not the writing." He considers. "I think Chris Boucher and I did discuss it – though working with him later on *Blake's 7* confuses the memory." In fact, during pre-production on *The Robots of Death*, Holmes was busy writing *The Talons of Weng-Chiang*, as another story had fallen through. "Yes, I've a vague recollection of Bob not being available as he was at home pounding the typewriter, and Chris being around.

"Clearly the script, the story, is important," he continues, "but then there are your storytellers. You need the best actors possible." Most of the cast were people Michael had worked with before. "David Bailie [as Dask] was very good. I'd seen him in a *Play for Today* [*The Lonely Man's Lover*, 1974] and his name instantly went into my little black book. I then cast him in an episode of *Warship*, the series I did before *The Robots of Death*. Brian Croucher [Borg] was in that, too. I also wanted the sandminer to be multi-ethnic so cast Tariq Yunus [Cass] and Tania Rogers [Zilda]." He'd directed Rogers in an episode of *Dixon of Dock Green*. "David Collings [Poul] I'd admired from when I was a PA to Rex Tucker in the 1960s. He was really on top of his game – you could tell him to stand on his head and say his lines backwards, and he'd still make it look natural. But the key to the casting of the whole show was Russell Hunter as the skipper. In things like *Star Trek* the captain of a starship was six feet tall, square-jawed and beautiful. Russell was short, pugnacious and an ex-docker. It's amazing how the world has moved on, but in those days you didn't imagine the commander of a spaceship being that sort of person."

There were also the robots. "The target was to make the robots attractive and pleasant to be around, so I cast Greg de Polnay and Miles Forthergill as I knew they had nice voices. But I'd had problems with robot voices on my Cyberman story. The traditional way to do voices behind masks was to dub them on afterwards. But I hated that because I'm a great believer in body language matching what's being said. We'd wanted the Cybermen helmets to have radio microphones inside but it was all done in a rush and didn't work – we had to re-dub it afterwards. I was determined to get that right on *Robots*, so I instructed sound supervisor Tony Miller – who was particularly good – to liaise with Ken as the helmets were being produced, to make sure we could fit a mic inside at the right distance from the actor's mouth."

In the first week of November, Michael was at Ealing Studios to film model shots and a single sequence he thought too complicated to realise at TV Centre. "The Doctor gets trapped in a tube that fills up with pieces of cork," says Michael. "We'd done something like it on *Fury from the Deep* so I knew what was involved. The BBC owned Ealing so we could go on a stage there at minimal cost. And the model of the sandminer, controlled by Ken, was basically a great, armoured tank with monitors blowing hot air.

BBC tv colour

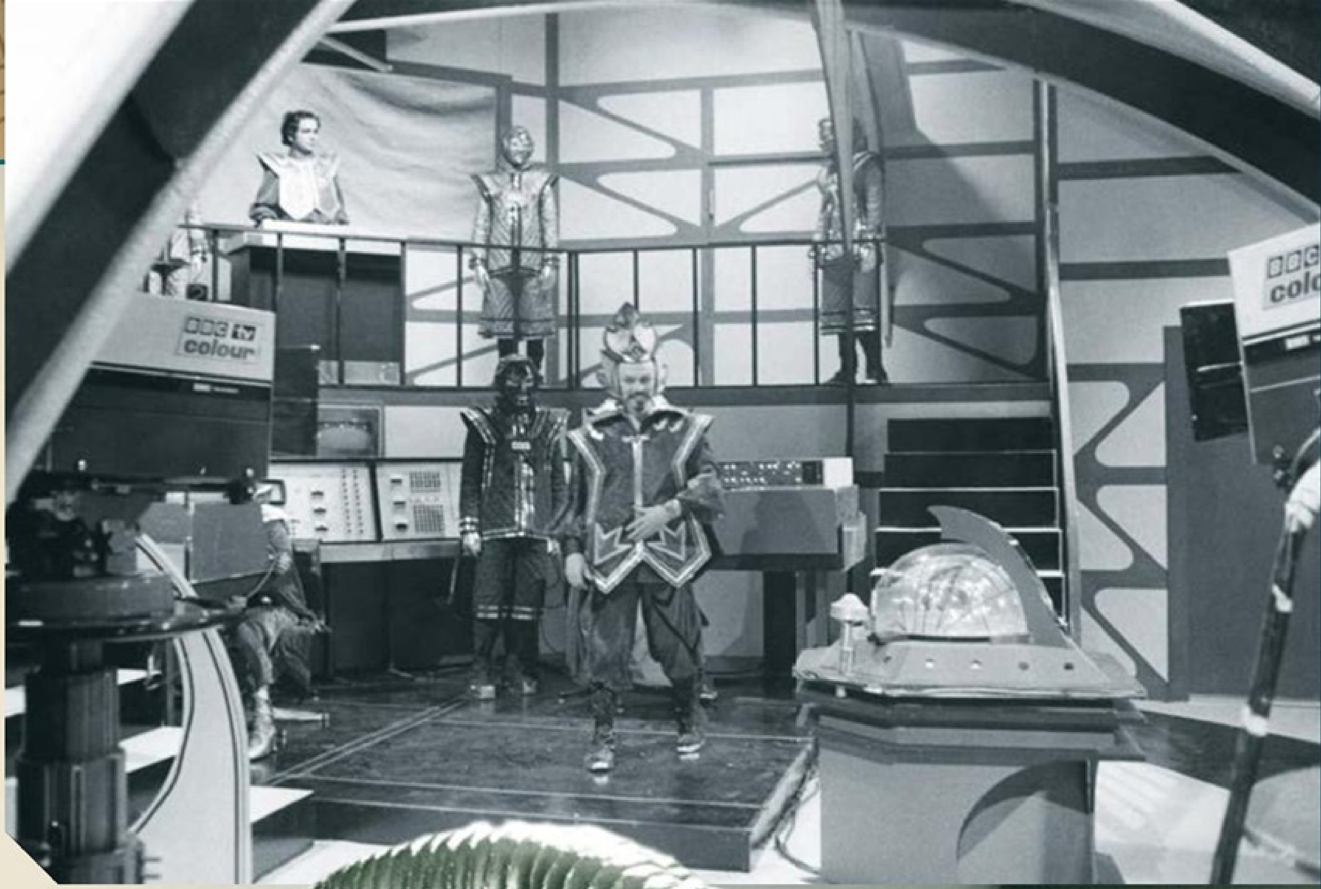
Rehearsals for studio recording began on Thursday 11 November at the BBC's rehearsal rooms in Acton. "They were clever when they built that place because they first spoke to assistant floor managers and production managers," says Michael. "As a result, the tiles on the floor were exactly one metre square, which made things much easier when you had to mark out where the sets would be with tape and marker posts – always the worst job as an AFM." If sets were marked out ahead of rehearsals, he must have approved designs by that point. "Yes, it was a done deal and was off being made. It was usually a six-week run-up to production, and you'd approve sets at the end of week three – but this one was a bit over that.

"I'd also have been supplied with cut-outs of the design for my camera plan. The BBC supplied you with a template of the studio and plastic cut-outs of your five cameras so you could work out where you'd position them – and where you'd plug them in. I'd sit at the breakfast table working out every shot, then go into rehearsal with a handwritten camera script. The rehearsal rooms also had these tables on wheels, so I could have my script and plan in front of me as we went from set to set."

This detailed plan could still be amended, when, for example, actors made suggestions or ad-libbed jokes. "If you've planned it well enough, if it's secure, then you can diverge a bit," says Michael. He encouraged the cast to have fun, and on one run-through had them compete to make him laugh. "And I could be a bit naughty: 'All right, the robot attacks and Russell jumps up into the Doctor's arms.' We kept some of that in, in Part Four! We also worked on the style and movement of the robots. Miles, Greg and I treated it exactly as any other acting performance. Then, when we got to the recording, the chaps playing the other, non-speaking robots [Mark Blackwell Baker, John Bleasdale, Mark Cooper, Peter Langtry, Jeremy Ranchev and Richard Seager] were instructed to move in the same way."

"THE TARGET WAS TO MAKE THE ROBOTS ATTRACTIVE AND PLEASANT TO BE AROUND."

Following a day of camera rehearsals, studio recording began on Tuesday 23 November 1976 – *Doctor Who*'s 13th birthday. "The opening shot of the story is the space miner trundling across the planet and then we zoom into the window and see the crew inside. That had to be worked out early on, back when we filmed the models at Ealing. The studio set then had to be inlaid into that filmed material, which was tricky to set up. For one thing, to get the control room small enough to fit, we needed the camera as far back across the other side of the studio as possible. As well as that, there were scenes where we shot through a scale model to give a greater sense of scale and depth. I did the perspective shots for all four episodes in



Above: Recording took place in Studios One and Eight at Television Centre, between November and December 1976.

Left: One of the deceptively powerful Voc robots.

Right: The Doctor and Uvanov (Russell Hunter) overcome one of the murderous robots.

Centre: Composer Dudley Simpson.

Far right: The BBC Radiophonic Workshop's Dick Mills.

Inset below: Sculptress Rose Garrard designed the robots' heads and breastplates.

Bottom: Director Michael E Briant meets a cosplayer at this year's Gallifrey One convention in Los Angeles.

→ one go, which again took some organising." He seems to have enjoyed these challenges. "Yes, I loved all that and was pretty good at it – though [fellow *Doctor Who* director] Michael Ferguson was better. I didn't use effects for the sake of it. It was about the best way of telling the story."

Yet the challenges were considerable. A report by lighting supervisor Duncan Brown concluded that, "The noise of scenic operations was louder than the artists and I was surprised that the director was prepared to work under these conditions." Michael laughs. "What was I going to do? I have to get it done. But I can tell you *why* we were under such pressure. Almost any other *Doctor Who* episode from that period had several minutes on film, recorded in advance. I was recording a full 25 minutes' worth. That was tough."

"DICK MILLS CAME UP WITH THE SOUND EFFECTS – ALL THE SLIDING DOORS AND LASERS."

Studio recording finished – 40 minutes late – on 7 December. Post-production was then scheduled from 11 to 24 December, but further delays meant that Michael's contract had to be extended by three weeks. "I don't remember that," he says. "But I remember post-production. The BBC had these Hitachi-Shibaden video recorders from which they'd produce a black-and-white tape of everything you shot in studio, with a timecode. I then spent a week in a room at TV Centre with my assistant, Maggie Lewty, going through it all and marking up a script with the timecodes for every edit I wanted to make. Darling Maggie would have done the writing so it would be legible! We then went into the edit proper with the marked-up script and could spool through to the right moments quickly, as I think we had no more than five hours in that session. VHS copies were then made of that edit and sent to Dudley Simpson, the composer. I had a meeting with Dudders and would say 'I want to heighten it with some music here' or whatever, but he'd watched the tape and had his own suggestions. Dick Mills at the Radiophonic Workshop also got a tape and came up with the sound effects – all the sliding doors and lasers. I think Dick also suggested the library music, the Tchaikovsky and Debussy."

Simpson's music for the story was recorded on 17 and 24 January, with dubbing of the first episode taking place on 22 January – just one week ahead of broadcast. Wasn't that cutting it fine? Michael laughs. "We used to do live drama on television! And what can you mess up in the dub? No, it was stacks of time." Did he watch his episodes go out? "Oh yes! I used to force the kids to watch them, too. My daughter must have been 13 or so, and my son is two years younger. They would wind me up, of course. But I think they enjoyed it, really."

After *The Robots of Death*, Michael worked on an adaptation of *Treasure Island* (casting David Collings as Pew). That meant he wasn't available when *Doctor Who*'s new producer, Graham Williams, asked him to direct a story for the 1977-78 series. "I also didn't want to do it," Michael admits. "I didn't want my life to be tied up in effects, as much I enjoyed the challenge. I didn't think of that as serious directing and I turned it down."

The Robots of Death was his last work on *Doctor Who*. "I'm amazed how popular the story remains. It was enormous fun to do, really because of the whole design element and Ken. I think we genuinely improved the show." **DWM**

ROSE'S ROBOTS

"In February this year," says Michael, "I was in Los Angeles at the Gallifrey One convention. And walking down the corridor was this chap dressed as a Robot of Death! Well, I had to ask him for a picture. Later, a bloke came up and said that at some auction he'd bought an original mould for the masks.

"In fact, he knew much more about the robots than I did and told me all sorts of things I wasn't aware of, like that Ken Sharp had employed a sculptress, Rose Garrard, to make the robots' heads and breastplates. I've since looked up her website and been in touch. Apparently, Rose had done *Doctor Who* before [for example, 1975's *Planet of Evil*], and Ken took her to the BBC canteen and drew something on a napkin like the logo for Wella hair products – those distinctive curls of hair."

Rose's website, *www.rosegarrard.com*, explains: "Rose was asked to create a robot that was so classically beautiful that it would seem sinister and capable of killing a glance. She modelled the head and breastplate in plasticine and then cast them into plaster. Rose paid several of the young sculptors in the East End, including Richard Wilson, to make multiple resin and fibreglass casts from the moulds, before she spent weeks finishing, painting and fitting them for each actor."

In addition, Rose also made the scale model set used by Michael to increase the sense of depth.

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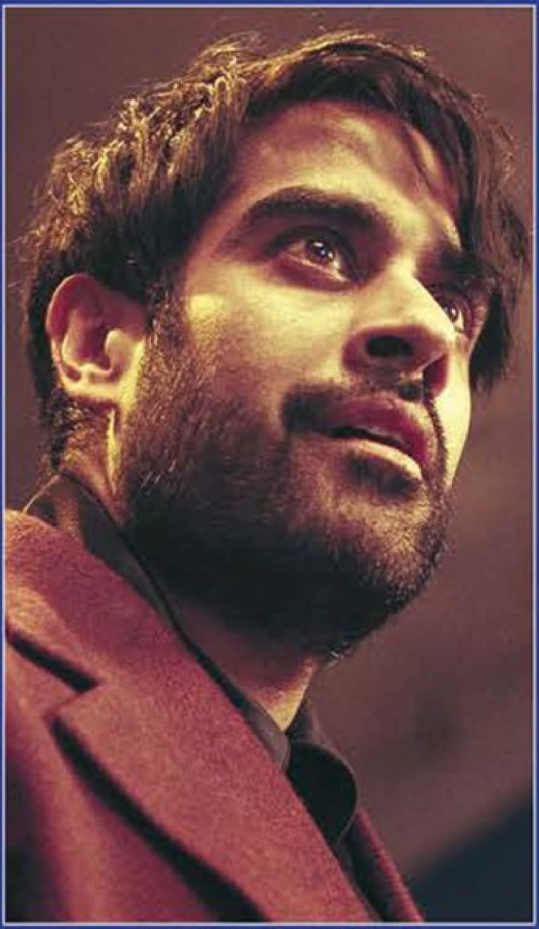
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PLAUSIBLE DENIABILITY

In *The Timeless Children* it was revealed that the Doctor had once worked for a mysterious Time Lord agency called 'the Division'. But long-term viewers have known about the Doctor's secret missions for nearly 50 years...

Feature by **JOSEPH OLDHAM**

In January 1978, a letter from the prolific *Doctor Who* writer and recently departed script editor Robert Holmes appeared in the second issue of the fanzine *Gallifrey*.

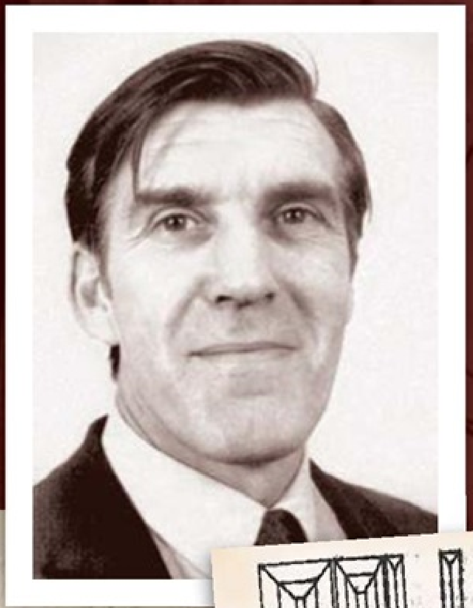
In it, Holmes described how he had gone about writing *The Deadly Assassin* (1976) – the first full story set on the planet Gallifrey, which had given viewers an unprecedented look at the society of the Time Lords. Holmes had been accused of interfering in the established course of events – his representation of the Time Lords had come under harsh criticism from some fans for allegedly contradicting previous portrayals of the Doctor's people, most notably in a scathing review by Jan Vincent-Rudzki, president of the *Doctor Who* Appreciation Society. Now Holmes had been invited by *Gallifrey* to respond to the charges.

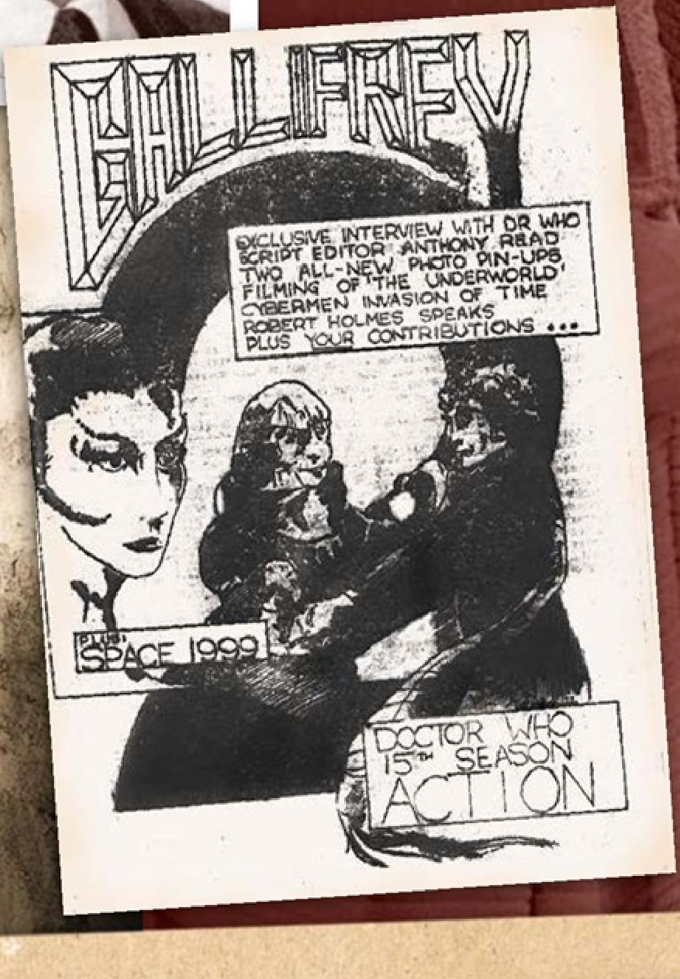
The established record was important to the DWAS. Following its founding in May 1976, the society had set out to document the prior history of *Doctor Who* – a challenging feat before the rise of home media and when repeats were rare. The DWAS had undertaken extraordinary feats of research into this lost history, using notes, audio recordings, *Radio Times* listings and more.

But in defending his depiction of the Time Lords to *Gallifrey*, Holmes styled himself in a role not dissimilar to the DWAS researchers – a mere student of the existing record: "I looked at all that was known about Gallifrey, and it was very little." The Time Lords seen so far, Holmes found, appeared to be "lofty-minded, cosmic Buddhists". He observed that "we had often been told what splendid chaps they were, interested solely in the welfare of the universe".

The Time Lords and the Doctor had often been at odds – in *The War Games* (1969) they had placed the Doctor on trial for interference in the affairs of other planets, and the Doctor in turn had castigated them for being "guilty of failing to use your great powers to help those in need". Despite this clash of values, there had been no sense that the Time Lords were unreliable observers. So trusted were they as keepers of the record that the first edition of *The Making of Doctor Who* (1972) had presented an episode guide of the First and Second Doctor's eras in the form of fictional documents prepared by Time Lords for the Doctor's trial.

In examining the history, Holmes was struck by the inconsistencies. After exiling the Doctor to Earth as punishment for his interference, the Time Lords were soon permitting him limited excursions into space – specifically to interfere in the affairs of other planets. This, Holmes realised, made the charges at the Doctor's trial seem like "gross hypocrisy". →





GALLIFREY

EXCLUSIVE INTERVIEW WITH DR WHO SCRIPT EDITOR ANTHONY READ
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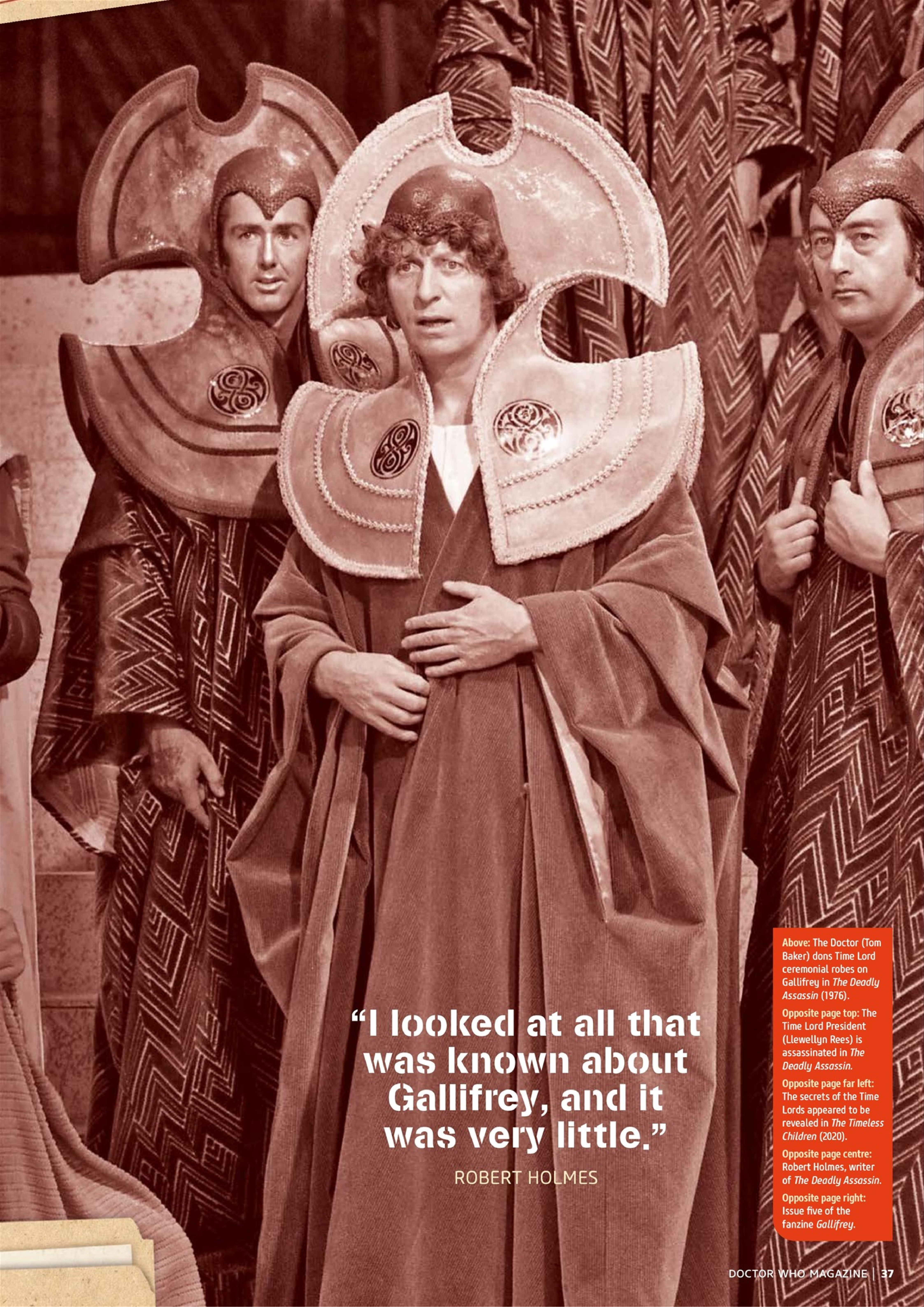


> “I looked at all that was known about Gallifrey, and it was very little.”
>
> ROBERT HOLMES

Above: The Doctor (Tom Baker) dons Time Lord ceremonial robes on Gallifrey in *The Deadly Assassin* (1976).

Opposite page top: The Time Lord President (Llewellyn Rees) is assassinated in *The Deadly Assassin.*

Opposite page far left: The secrets of the Time Lords appeared to be revealed in *The Timeless Children* (2020).

Opposite page centre: Robert Holmes, writer of *The Deadly Assassin.*

Opposite page right: Issue five of the fanzine *Gallifrey.*

Right: The Doctor meets Mehendri Solon (Philip Madoc) in *The Brain of Morbius* (1976).

Far right: The Doctor is interrogated by Castellan Spandrell (George Pravda) in *The Deadly Assassin.*

Below: The Doctor agonises over the Time Lords' mission in *Genesis of the Daleks* (1975).

→Even so, it was hard to dispute the morality of the earliest missions – preventing the Master from obtaining the Doomsday Weapon in *Colony in Space* (1971), for instance, or helping the Solonians achieve independence from the cruel Marshal in *The Mutants* (1972).

Yet, once Tom Baker had taken over the leading role, these missions had taken a darker turn. In *Genesis of the Daleks* (1975), the Doctor had been sent to avert the creation of his greatest enemies. Of course, the Daleks had long been established as a force for evil – but this was still an unprovoked, pre-emptive strike, and the Doctor had been unusually troubled by the moral implications of his task.

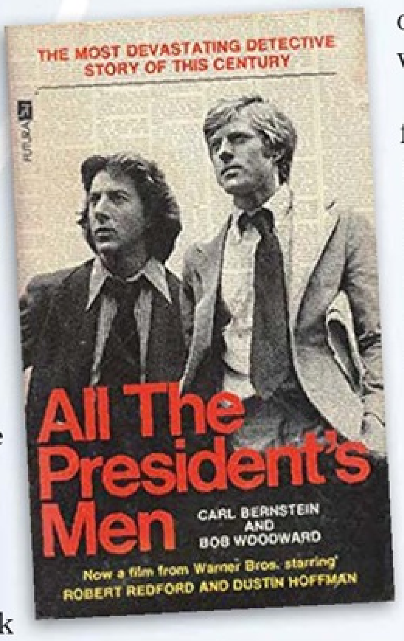
Then in *The Brain of Morbius* (1976), the Time Lords had sent the Doctor to defeat Morbius, a warmongering former Time Lord President, now in hiding on the planet Karn. Revisiting the story, Holmes noted that, this time, the Doctor – having realised that he was being used by his own people once again – "flew into a rage over their interference and used the telling phrase 'won't soil their lily-white hands'". Meanwhile, "Morbius himself called [the Time Lords] 'pallid, devious worms'."

Holmes uncovered a sense that maybe nothing we had been told about the Time Lords so far could be entirely trusted.

Evidence of this "gross hypocrisy" was mounting. In contrast to the transparent historical record pursued by the DWAS, Holmes' researches had uncovered something altogether more troubling – a sense that maybe nothing we had been told about the Time Lords so far could be entirely trusted.

In his book *Conspiracy Theories: Secrecy and Power in American Culture*, scholar Mark Fenster describes a standard plot structure – the "classical conspiracy narrative" – that's found across a range of paranoid thrillers. The protagonist is typically a professional in "knowledge industry", such as journalism or intelligence work. When faced with some evidence of a possible cover-up or conspiracy, the protagonist is at first sceptical. However, at some crucial moment they uncover the shocking, irrefutable truth, converting them into a full believer. Fenster terms this moment the "narrative pivot".

So, in the course of his researches, Holmes (who had himself once worked as a journalist) had reached a narrative pivot of his own – his unsettling discovery of the lies and deceit in the established record of the Time Lords. Nothing would be quite the same again...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All The President's Men
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It was a sign of the times, for conspiracy had become the byword of the age. It may be no coincidence that the classic Hollywood investigative thriller *All the President's Men* (1976) was released in the UK just as Holmes was writing *The Deadly Assassin*.

This told the true-life story of how *Washington Post* reporters Bob Woodward and Carl Bernstein had investigated a 1972 break-in at the Democratic National Committee's headquarters in Washington DC; in doing so, they had exposed a system of connections and cover-ups leading all the way to the White House. This had culminated in the resignation of President Richard Nixon on 9 August 1974.

And this was just the tip of the iceberg. Several years earlier, in 1971, Daniel Ellsberg had leaked a secret history of the Vietnam War known as the 'Pentagon Papers'. Ellsberg had been motivated by his dismay on discovering how successive US administrations had repeatedly lied to the public over the conflict. Even the corrupt Nixon, it seemed, wasn't necessarily so unusual. He was just the latest in a long line of American politicians who had obfuscated the historical record to protect their reputations.

LONE GUNMAN

The main narrative plotline of *The Deadly Assassin* reaches back to a seismic moment in American conspiratorial thinking – the assassination of President John F Kennedy on 22 November 1963. *The Deadly Assassin* is similarly driven by a political killing, with the President of the Time Lords fatally shot at a ceremonial occasion in the Gallifreyan Capitol.

Like Lee Harvey Oswald, the Doctor is captured and charged as the lone culprit, with incontestable evidence placing him at the sniper's nest overlooking the crime scene. But like Oswald, the Doctor maintains he is just a patsy – a fall-guy for the real assassin...

The Doctor had returned home in more ways than one, for the debut broadcast of *Doctor Who* had famously occurred the day after the Kennedy assassination. *Doctor Who* even shares a birthday with conspiracy theories *about* the assassination. The first such theory to appear in print, on 23 November, was an allegation by *Trinchera* – a publication of the CIA-funded Cuban Student Directorate – that the Cuban government of Fidel Castro was responsible.

The next day Oswald himself had been assassinated by the Dallas nightclub owner Jack Ruby, adding to the intrigue – was he silenced? In *The Deadly Assassin* the Doctor proves luckier, even charming his way into helping with Castellan Spandrell's investigation of the crime. Together they study the physical evidence – the assassin's gun, the impact of shots on the Panopticon – re-enacting the assassination just like the legions of amateur researchers who have re-examined JFK's death over the decades.

And so, as cynicism about US government grew, Holmes' discoveries led him to a new hypothesis regarding the Time Lords. Lofty-minded cosmic Buddhists? No, Holmes decided – instead they would now be "an inward-looking oligarchy involved in constant political intrigue". Splendid chaps interested solely in the welfare of the universe? Well, Holmes reasoned, "as it was usually a Time Lord who told us this anyway, it could be dismissed as tarradiddle".

Such reasoning, however, was anathema to the pioneering fan researchers of the DWAS. Having spent so much time and effort piecing together the record, it was disconcerting indeed to discover that it might be built on falsehoods. Holmes may have been part of the *Doctor Who* 'establishment', but his findings were deeply subversive of the established order.

"Having settled, to my satisfaction, the function of the Time Lords," Holmes continued, "the rest of the story quickly fell into place. Obviously they had a 'dirty tricks department' they could disown if anything went wrong." The Doctor's previous missions were now attributed to this specialist department – the Celestial Intervention Agency, or 'CIA'.

This was, of course, a joking reference to the US Central Intelligence Agency, itself a new touchstone for conspiratorial fascinations. In December 1974, just four months after Nixon's resignation, *The New York Times* began to publish a secret report, the 'Family Jewels', exposing the CIA's involvement in assassination plots, torture and even mind-control experiments. The darker turn of the Doctor's missions since *Genesis* had unfolded against this backdrop – and now we learned that the Doctor himself had been working for the CIA's intergalactic cousin.

The American CIA had developed the doctrine of 'plausible deniability' – if an operation went wrong, the authorities who had tacitly approved it could deny all knowledge and be protected from the consequences. A similar system seemed to operate with the Gallifreyan CIA, which had long manoeuvred the Doctor from a distance so as not to "soil their lily-white hands".

The Deadly Assassin sees the Doctor plunged into a conspiracy when he's framed for assassinating the Time Lord president. But whilst the Doctor ultimately clears his name and exposes a traitor in the High Council, Holmes' new vision of wider Time Lord corruption remains. Informed of the truth, Cardinal Borusa declares "the story is not acceptable", vowing to adjust the facts to "maintain public confidence in the Time Lords and their leadership", much as the Watergate cover-up had been designed to uphold confidence in the existing authorities.

Overall, Holmes concluded, "This interpretation seems fully defensible in light of the known facts." The new image of the Time Lords – defined by corruption and conspiracy – has proved endlessly fascinating for writers ever since, up to and including the 2020 series.

But Holmes was himself engaged in some plausible deniability – in posing as an objective researcher into the "known facts", he was downplaying his role in *creating* those facts. For hadn't the darker turn of the Time Lord missions occurred following Holmes' appointment as script editor in 1974?

In an interview for the preceding issue of *Gallifrey* (September 1977), Holmes had claimed his only writing role on Season 13 (1975-76) had been "tinkering" with the scripts of others. But eventually we would discover that he had completely rewritten Terrance Dicks' original scripts for *Morbius* (which was credited on screen to the pseudonymous 'Robin Bland').

So wasn't Holmes, in fact, responsible for the story that offered the strongest prior evidence of Time Lord corruption? Hadn't he, therefore, planted the very evidence he innocently claimed to have uncovered? Perhaps, in the end, Holmes' account of writing *The Deadly Assassin* was itself a cover-up – one of which Borusa might have been proud... **DWM**

Above left inset: The Doctor takes aim in *The Deadly Assassin.*

Above centre: The scene in Dealey Plaza, Dallas, on 22 November 1963, moments before John F Kennedy was assassinated.

Above right: The Doctor helps Spandrell and Commander Hildred (Derek Seaton) reconstruct the President's assassination in *The Deadly Assassin.*

Left: Co-ordinator Engin (Erik Chitty) and Spandrell in *The Deadly Assassin.*

Family Values

With the passing of Elisabeth Sladen in 2011 it seemed that Sarah Jane's adventures had come to an end. However, a new chapter will begin when Elisabeth's daughter Sadie Miller appears alongside Tom Baker in a new Big Finish production...

Interview by **MARK WRIGHT**

Sarah Jane Smith never really left *Doctor Who*, nor did the actress who embodied one of the Doctor's most beloved companions. True, Elisabeth Sladen said goodbye to the series at the end of *The Hand of Fear* in 1976, but she would briefly return five years later in the 1981 special *K9 and Company*. Elisabeth was later invited to appear in 2006's *School Reunion*, which led to the popular CBBC spin-off *The Sarah Jane Adventures* (2007-11). A new generation of fans took Sarah to their hearts and when Elisabeth died in 2011, it left a gap in the *Doctor Who* universe.

Thanks to Big Finish, Sarah's adventures will now continue. *Return of the Cybermen* is based on Gerry Davis' original scripts for the story that ultimately became 1975's *Revenge of the Cybermen*. It stars Tom Baker as the Doctor and, for the very first time, Elisabeth Sladen's daughter, Sadie Miller, will play Sarah Jane Smith.

"I was very surprised when they asked me," says Sadie when **Doctor Who Magazine** calls her at home. "I thought, 'No way... There's no way they would ever want anyone else but Mum to do anything Sarah-related.' It was a surprise, but it felt very separate, because it's not the exact same script of [the original] *Return of the Cybermen*; I think they've made it a bit more modern. So there was a gap between what was going on with Mum and what Big Finish were asking for this."

In making her decision, the idea of stepping into the role made famous by her mother must have come with some emotional resonance? "I was a bit nervous and unsure if I should really," admits Sadie. "I asked my dad, because I feel like he has to be on board with things like this." Sadie's dad is Brian Miller, who appeared in the *Doctor Who* stories *Snakedance* (1983) and *Deep Breath* (2014), as well as providing Dalek voices in *Resurrection of the Daleks* (1984) and *Remembrance of the Daleks* (1988). "He was happy for it to go ahead, so it was all pretty quick and straightforward once I'd said yes. I don't know what would have happened if I'd said no, whether they'd have approached a second choice. It didn't feel too emotional, it just felt very enjoyable to do.

"Oh, don't ask me that!" Sadie laughs when asked what she'll bring to the role. "I just tried to bring what I felt Sarah would be like and have my own organic performance. I appreciate that people want to hear their Sarah, the definitive Sarah obviously being Mum. I tried to imagine the part of her that is in me, as her child, and how that might come to the surface. I hope people can hear that in the performance. That's a really hard thing, to stop and think, 'What am I bringing to this moment?' I guess there's a bit of bridging the gap, having Tom there and also having actors not connected with the show – so it's a half-and-half process, I think."

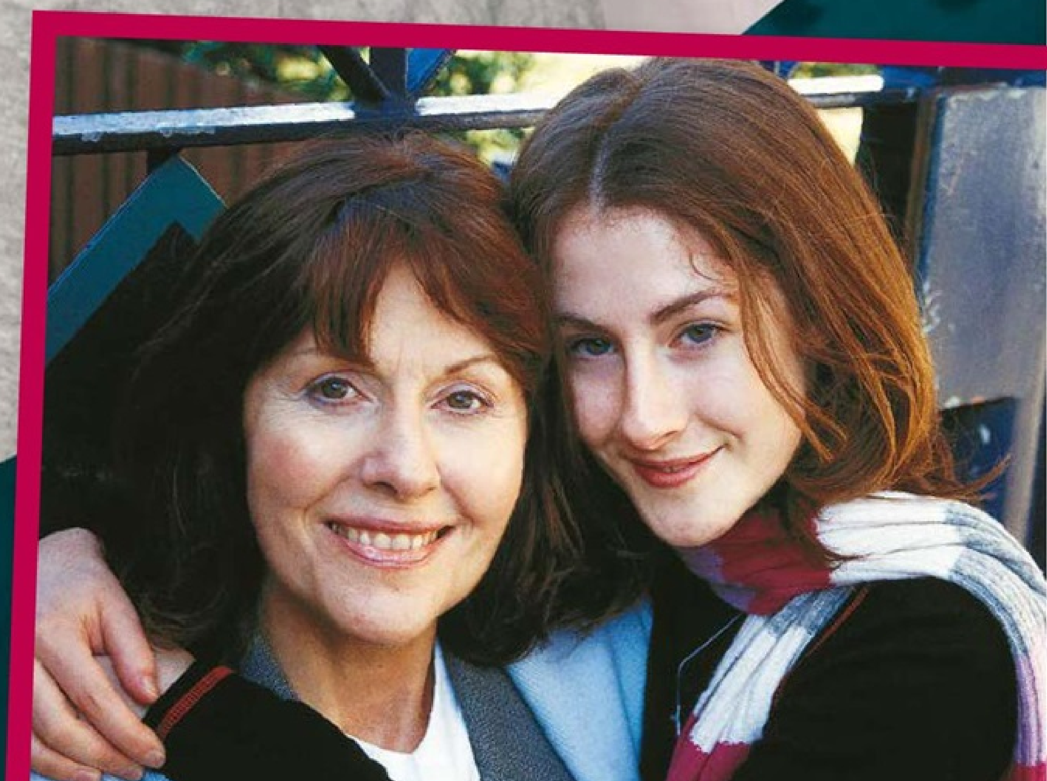
Tom, of course, is the Fourth Doctor himself, Tom Baker, whom Elisabeth played opposite from 1974 to 1976, following her first season in the role with Jon Pertwee's Third Doctor. "It's strange with Tom," says Sadie of her *Return of the Cybermen* co-star. "I think he feels a great responsibility as the Doctor. He really brings that with him; he has to bring not just Tom but TOM BAKER into the room. Every time I meet him, I sometimes think I'm meeting him for the first time because of that. But when you get to just sit and chat one on one, and talk about our children and families, then you see a bit more of the vulnerable person underneath. I think it's quite tough for Tom. I think he has to carry a lot of the responsibility and the weight of the show and the character still, which must be quite challenging and tiring." →

Below: New Doctor Tom Baker was joined by Elisabeth Sladen and a Cyberman (Pat Gorman) for this 1974 publicity shot on the roof of the BBC's Rehearsal Rooms in Acton.

Opposite page: Elisabeth Sladen's daughter, Sadie Miller, and Tom Baker. Photo by Paul Midcalf.

Opposite page below right: Sadie and her mother. "I thought, 'There's no way they would want anyone else but Mum to do anything Sarah-related.'"

“I tried to imagine the part of her that is in me, as her child, and how that might come to the surface.”



Sadie Miller

Far right: On location for the 1993 documentary *30 Years in the TARDIS.* Photo © Marcus Hearn.

Right: In the documentary Sadie wore a replica of her mother's *Hand of Fear* costume.

→ Tom Baker is just one of the many figures Sadie met through her mum's association with *Doctor Who*, a show she experienced not as a viewer but through the conventions she attended with Elisabeth during her formative years. "They were her workmates, I suppose. When I was very little, *Doctor Who* wasn't there at all," she recalls. "It was only when I got to five or six that I remember going to conventions and thinking, 'Oh, this is a bit different.' But because I was introduced so young, it was very normalised. It was always a nice personal addition to my life rather than it being intrusive. There was always a very jovial atmosphere from what I can remember, and meeting the other companions and the Doctors was especially lovely."

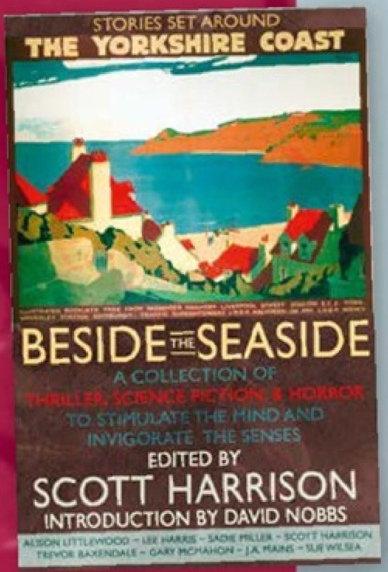
These convention experiences also gave Sadie the opportunity to see the enthusiasm and positivity of fandom. "Being able, as a really small child, to meet such a breadth of people and to travel and have amazing experiences, it's quite humbling how the fans accept anybody connected to it in a very embracing way."

Over the years, Sadie has made her own contributions to *Doctor Who*. As a child, she appeared alongside her mum in the 1993 documentary *30 Years in the TARDIS*; later she appeared as Natalie Redfern in two series of Big Finish's *Sarah Jane Smith* audio series. It was only after gaining a degree in English and Related Literature, however, that she followed in her parents' footsteps and started training as an actor.

"Mum got ill and unfortunately passed away during my time at drama school," Sadie says of this difficult period in her life. "The last show I ever did at drama school was *Dear Brutus*, which is a very odd play by JM Barrie, so there are Peter Pan echoes there. It's about a little girl who is a figment of the imagination of her father, who doesn't have children. At the end of this very long scene he disappears, and she can't find him. Doing that just after Mum had died, I thought, 'I can't do this anymore,' and I stepped away. Unfortunately, I stepped away for too long. I feel the business is very closed now. You either have to be very young or be straight out of drama school. So I made my choice, through circumstance really, not to continue acting."

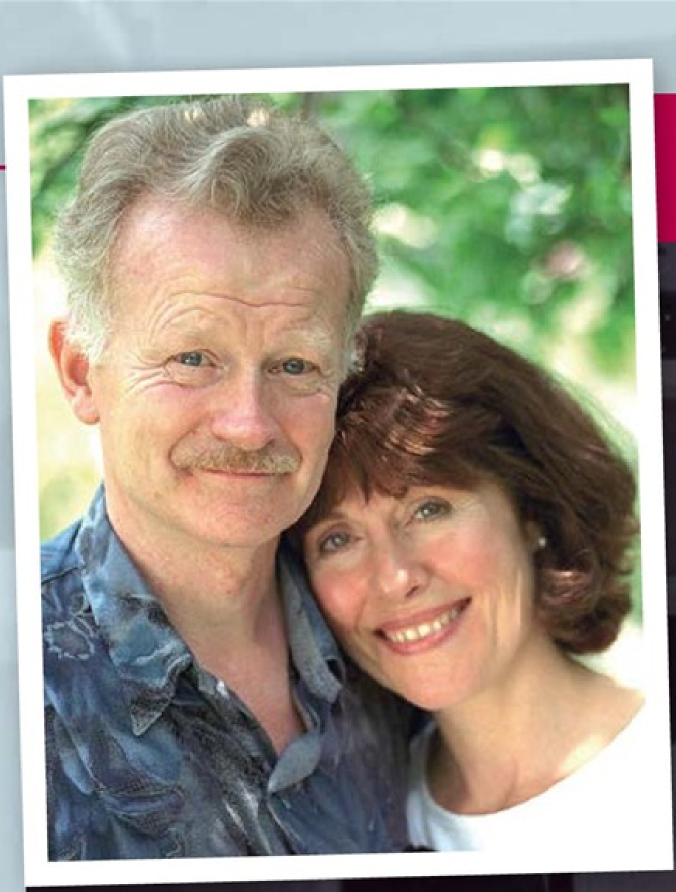
Sadie opted to write instead, contributing to the short story anthology *Beside the Seaside*, edited by Scott Harrison in 2014, and the *Lethbridge-Stewart* novel *Moon Blink* for Candy Jar Books in 2016. "[*Lethbridge-Stewart* editor] Andy Frankham-Allen, and Scott, were both very helpful and supportive," she says. "But a lot of the work I do now is more business-related and content copywriting. I think it's what my parents wanted. Mum was never unsupportive, but I think she would have preferred me to do something other than acting, which is very sensible!"

In the years following her mum's death, did the family think about consigning *Doctor Who* to the past? "I can't speak for Dad, but not for me," she says. "You have to appreciate it for what it is, in isolation. So many great things have come from *Doctor Who*


STORIES SET AROUND
THE YORKSHIRE COAST
BESIDE THE SEASIDE
A COLLECTION OF
THRILLER, SCIENCE FICTION & HORROR
TO STIMULATE THE MIND AND
INVIGORATE THE SENSES
EDITED BY
SCOTT HARRISON
INTRODUCTION BY DAVID NOBBS
ALISON LITTLEWOOD – LEE HARRIS – SADIE MILLER – SCOTT HARRISON
TREVOR BAXENDALE – GARY MCMAHON – J.A. MAINS – SUE WILSEA

Below: Sadie contributed to the short-story anthology *Beside the Seaside* (2014).

Bottom: Christopher Naylor, Tom Baker and Sadie Miller feature in *Return of the Cybermen*. Photo by Paul Midcalf.



MUM AND DAD

"I don't know if people think of actors in a certain way, but I wouldn't think of my parents being particularly synonymous with being actors," says Sadie, looking back at growing up in an acting household. "If someone met Mum and Dad, I don't think they would know necessarily that's what their jobs were. There were never any parties or people coming over. For me it was incredibly normal, and just more like having a stay-at-home mum and a working dad."

Did having actors for parents give Sadie a different perspective on life as she grew up? "I think it taught me to be resilient and get used to doing stuff on my own and have an appreciation for having involved parents. I wouldn't say it impacted massively. I never really felt aware that's what they were doing even," she adds with a laugh. "Even when we went to the conventions, I never really tied the two together. It always just seemed like they were both having fun. It was very understated and normal."

> **"As soon as I got there, we just got in front of the mic and went straight into it. It all seemed to flow quite naturally."**

for us as a family. Especially when Mum was doing *The Sarah Jane Adventures*, that was something that she had always wanted to do. We used to watch *Murder, She Wrote* with Angela Lansbury as Jessica Fletcher. Mum would say, 'Ooh, I'd love to have my own series, just me bimbling about, Cabot Cove style.' Then a few years later, *The Sarah Jane Adventures* came up. So all this stuff people say: 'Manifest what you want, and it shall appear.' She was very proud of it, and I think it would be a disservice to say, 'Something bad has happened so let's dismiss it.' I'm just surprised at how interested people are still. I guess when programmes are part of people's childhoods it stays with them. It's a massive thing."

And in 2021, the release of *Return of the Cybermen* will bring things full circle when Sadie makes her debut as Sarah, 47 years after her mum's first appearance in *The Time Warrior*. Ahead of the recording, Sadie admits she had some trepidation about what she was embarking on. "The studio is close to where Tom lives, and I'd never been there before. It's about three hours from where I live, so I was sitting on the train thinking, 'Oh my God, what am I doing?!' I hadn't done any acting for a long time, so I was quite apprehensive. But as soon as I got there, we just got in front of the mic and went straight into it. It all seemed to flow quite naturally."

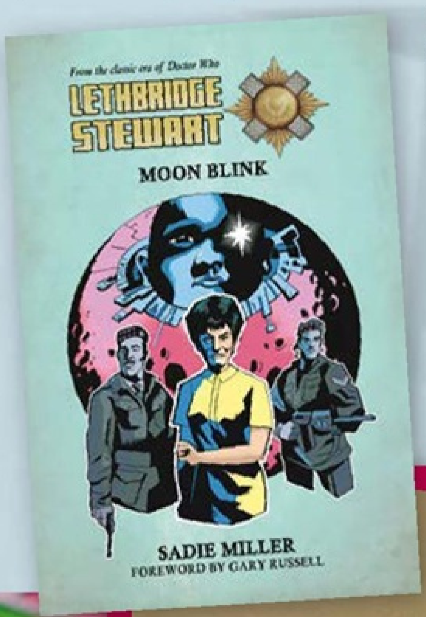
And how did she find working opposite Tom Baker? "It's so important to let Tom work in the way he's comfortable with," she says. "He's practically in every scene; there's only a few where he's not. But it was great fun. Tom is very generous and very patient, always looking to find new ways to do something or change a bit of dialogue to make it flow more naturally or find the humour in something. There's a lovely family atmosphere at Big Finish, everyone is very welcoming, and they just want to ease you in so that the performance comes as naturally as possible.

"I'll be really interested to see how it's received and how it goes down. I'm interested to hear it myself, because you only hear your own little scenes and snippets, so I'm looking forward to seeing how it all comes together.

"At the moment I'm retraining to be a software developer," says Sadie, reflecting on her career and her mum's legacy. "My life couldn't be more normal. I'm sat here looking at my children, watching my baby roll duct tape across the floor! How lovely to have people calling me, wanting to hear about my appearance in something, and how lovely to be a part of *Doctor Who* in such a small way. You have to appreciate what Mum did in *Doctor Who*; her hard work and involvement."

And if the call to play Sarah Jane Smith came again in the future, would she answer? "Yes, absolutely," she says without hesitation. "If they wanted me to, I would love to do it. What a privilege." **DWM**

ELISABETH SLADEN
SARAH JANE SMITH
BURIED SECRETS
BY DAVID BISHOP
FEATURING TOM CHADBON AND IVOR DANVERS
BIG FINISH



Top left: Elisabeth Sladen and her husband Brian Miller. Photo © Rex/Shutterstock.

Top right: Brian as Dugdale in *Snakedance* (1983).

Above: Elisabeth starred in Big Finish's 2005 release *Sarah Jane Smith: Buried Secrets*.

Left: Sadie's *Lethbridge-Stewart* novel *Moon Blink* was published by Candy Jar in 2016.

Below left: Brian as Harry Sowersby in *The Sarah Jane Adventures* episode *The Mad Woman in the Attic* (2009).

Below right: Elisabeth in *The Lost Boy*, a 2007 episode of *The Sarah Jane Adventures*.

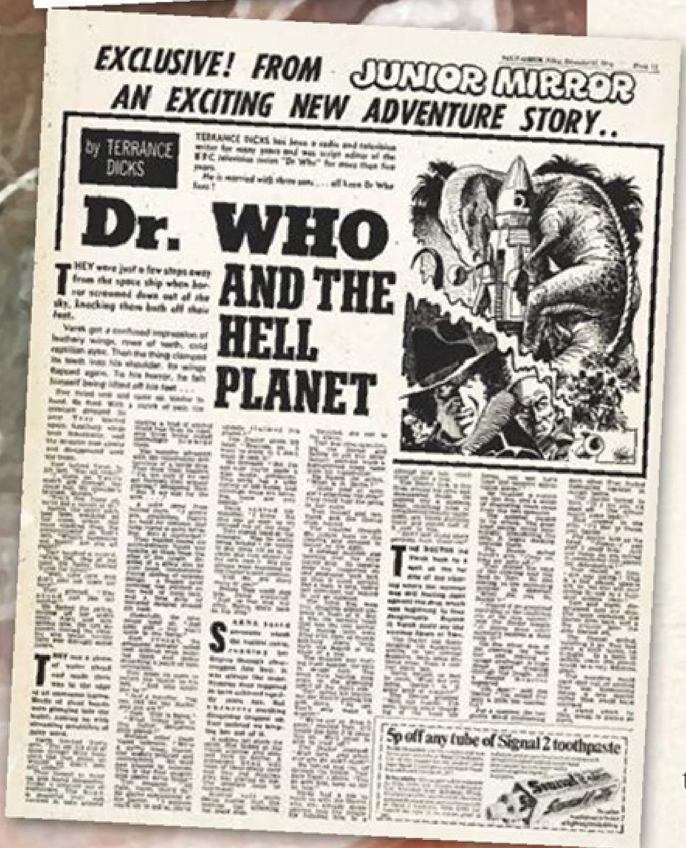
DR WHO AND THE HELL PLANET

The 31 December 1976 edition of the *Daily Mirror* included a new short story by one of *Doctor Who*'s most influential writers and script editors. The adventure bears all the hallmarks of a style that was already familiar from the author's acclaimed Target books, but it has been largely overlooked for the last 43 years. *Dr Who and the Hell Planet* is reprinted here for the first time...

Story by **TERRANCE DICKS**

Below: Writer Terrance Dicks.

Bottom: The story as it appeared in the junior section of the *Daily Mirror* in 1976.



EXCLUSIVE! FROM JUNIOR MIRROR AN EXCITING NEW ADVENTURE STORY..

by TERRANCE DICKS

Dr. WHO AND THE HELL PLANET

5p off any tube of Signal 2 toothpaste

They were just a few steps away from the spaceship when horror screamed down out of the sky, knocking them both off their feet.

Varek got a confused impression of leathery wings, rows of teeth, cold reptilian eyes. Then the thing clamped its teeth into his shoulder. Its wings flapped again. To his horror, he felt himself being lifted off his feet...

Torr rolled over and came up, blaster in hand. He fired. With a shriek of pain the creature dropped its prey. Torr blasted again. Leathery wings beat frantically, and the monster rose slowly and disappeared over the trees.

Torr helped Varek to his feet. "You all right?"

"I think so. Teeth didn't get through the space suit. My shoulder's bruised, though."

"You'll live. Come on, we've got a survey to do."

Sarna, the ship's pilot, had been watching on her vision screen. Her voice crackled from the communicator on Torr's belt. "What's happening out there? Are you all right?"

Torr touched a control. "We're OK. One of the local life forms fancied Varek for lunch!"

"Well, take care. And don't stay out there too long."

Torr grinned. "You sound just like my mother."

He flicked the switch, cutting off her angry reply. Alert and suspicious now, the two explorers crossed the clearing and began forcing their way through dense jungle.

They saw a gleam of water ahead and made their way to the edge of an enormous lagoon. Herds of giant beasts were plunging into the water, coming up with streaming mouthfuls of juicy weed.

Varek touched Torr's arm. "You see the size of those things? With monsters like that about, no wonder we didn't spot any cities!"

They turned to move on and found themselves facing a creature out of a nightmare. The huge, powerful body was covered in bony armour plating, a kind of crested shield rose from its head, and three horns jutted menacingly towards them.

The monster advanced with the remorseless deliberation of a battle tank. They drew their blasters. "I'm not sure if we can get through that armour plating," whispered Torr. "But if we aim for the eyes..."

A voice came from behind them. "I assure you, gentlemen, there's no need for violence. Our bony friend is quite harmless. He's a vegetarian."

They whirled round. An extraordinary figure was looking at them from the edge of the jungle. Instead of a space suit he wore loose, comfortably fitting clothes of strange design. A floppy head covering was perched on the back of curly hair, and a long strip of material dangled around his neck.

Cheerfully, the newcomer went on: "Just keep still – you won't come to any harm."

Sure enough, the armoured monster rolled past without even noticing them and began munching a patch of lush vegetation. →

→ Torr made no move to return the blaster to his belt. "And who might you be?"

"Just a traveller. You can call me the Doctor. And you are?"

"Torr. This is Varek."

"What brings you to this rather dangerous little planet?"

Nervous relief made Varek talkative. "We're a survey team, Doctor. Our world's polluted and overcrowded. We need new planets to colonise. This is the first oxygen-type planet we've found."

Torr snapped: "All right, Varek, that'll do." He glared suspiciously at the Doctor. "I suppose you'll try to tell us you've already claimed this planet?"

The Doctor shook his head. "Heavens, no. I want to study it, I don't want to own it."

He frowned. "But I'm not sure you've made a wise choice, gentlemen. This world has a wide variety of life forms. And although some are harmless, some are very hostile."

Varek rubbed his shoulder. "I know. We met one as soon as we stepped out of the ship."

Torr stared hard at the stranger. Was he really being helpful? Or trying to put them off so as to claim this rich planet for his own race? His suspicions were increased by the Doctor's next question.

"Tell me, are there many of you?"

Before Torr could stop him, Varek answered: "Just us two and our pilot, Sarna. She's back at the ship."

Sarna paced nervously about the control cabin, running her fingers through close-cropped fair hair. It was always the same. Females were supposed to have achieved equality years ago. But whenever anything dangerous cropped up, Torr insisted on keeping her out of it.

A sudden jolt shook the cabin. She looked at the vision scanner and stepped back in horror. A monstrous head, with rows of razor-sharp teeth and tiny red reptilian eyes, was glaring at her. The creature must be enormous!

Another jolt made Sarna realise that the monster was attacking the spaceship.

Terrified, she ran to the alarm.

Torr was cross-questioning the Doctor and failing to get any satisfactory answers when a high-pitched bleep came from his transmitter.

He flicked the switch. "What is it, Sarna?"

"Some kind of monster's attacking the ship!" They could hear the panic in her voice.

Torr turned and ran, Varek and the Doctor close behind.

They crashed through the jungle back to the clearing and stopped in horror at the sight.

A colossal monster was looming over the little survey ship. Its massive body was supported on two enormous back legs, so that it stood upright like a man. A long, heavy tail stretched out behind to act as balance.

The front legs were tiny, dangling almost uselessly in front of it. But it was the massive head that was the real horror. The gaping jaws were filled with rows of incredibly long sharp teeth, each one jagged as the blade of a saw.

The monster was hurling itself against the ship in savage fury. The teeth were leaving long scars in the gleaming metal of the ship's side.

Torr raised his blaster, but the Doctor pushed his arm down. "No use. You'll only make it angrier."

"We've got to drive it away," shouted Torr. "It'll topple the ship if it keeps this up. We'll never be able to blast off."

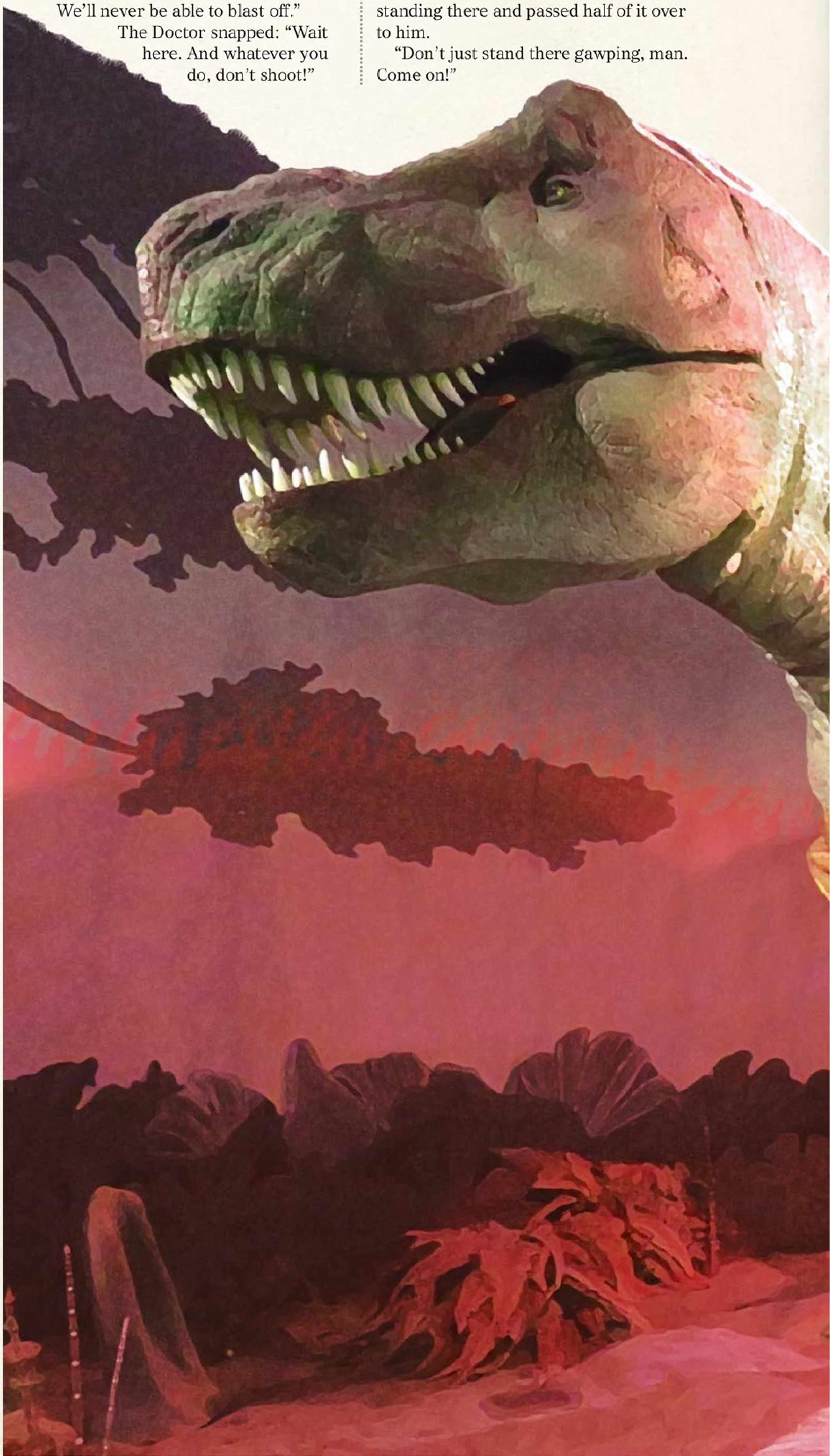
The Doctor snapped: "Wait here. And whatever you do, don't shoot!"

He turned and ran off through the jungle. Torr gave Varek a shove. "You go with him, keep an eye on him."

Varek had a job to catch up with the Doctor, who was already disappearing into the jungle. He followed him to a strange blue box which stood under a tree.

The Doctor took a key from around his neck and disappeared inside. He popped out a moment later, clutching piles of complicated-looking equipment, saw Varek standing there and passed half of it over to him.

"Don't just stand there gawping, man. Come on!"



The Doctor led Varek back to a spot on the far side of the clearing where the monster was still hurling itself against the ship, which was beginning to lean dangerously. Beyond it, Varek could see the anxious figure of Torr.

The Doctor was disentangling his equipment, setting up two circular speakers, each some distance away from a central black box.

Varek helped, as best he could. "What are you doing, Doctor? Is it some kind of weapon?"

The Doctor grinned. "Well, not exactly. I've been taking some recordings of the local life forms, you see. Let's hope this monster appreciates stereo!"

He touched a control on the box, and a series of shattering roars came from the two speakers.

The monster paused in its attack. The great head swung round menacingly. Abandoning the ship, it began stalking towards them.

The Doctor pulled Varek's arm. "Come on, time we were off!"

They skirted the edge of the clearing and ran back to Torr. He was staring at the retreating monster in disbelief. "What did you do, Doctor?"

"Played it an amplified recording of the challenge cry of its own species," said the Doctor simply. "It thinks some other monster's picking a fight with it!"

On the other side of the clearing, the monster was roaring a savage challenge. A huge shape came crashing through the jungle, and a second monster appeared.

"Oh, dear," said the Doctor. "I'm afraid I've been a little too successful."

For a moment the two giants stood confronting each other. They hurled themselves together in savage battle.

The Doctor turned to Torr. "If I were you, I'd blast off. The winner might come back!"

Torr crossed to the ship. "I'd like to thank you, Doctor..."

The Doctor held up his hand. "Please – I was glad I could help. Just one thing. Do you intend to recommend this planet for colonisation?"

Torr stared at him. "Are you joking? This is a hell planet, always will be. No one will ever civilise it – not in a hundred million years!"

Torr and Varek disappeared into the ship. The ramp retracted, the Doctor drew back, and a few minutes later the ship blasted off.

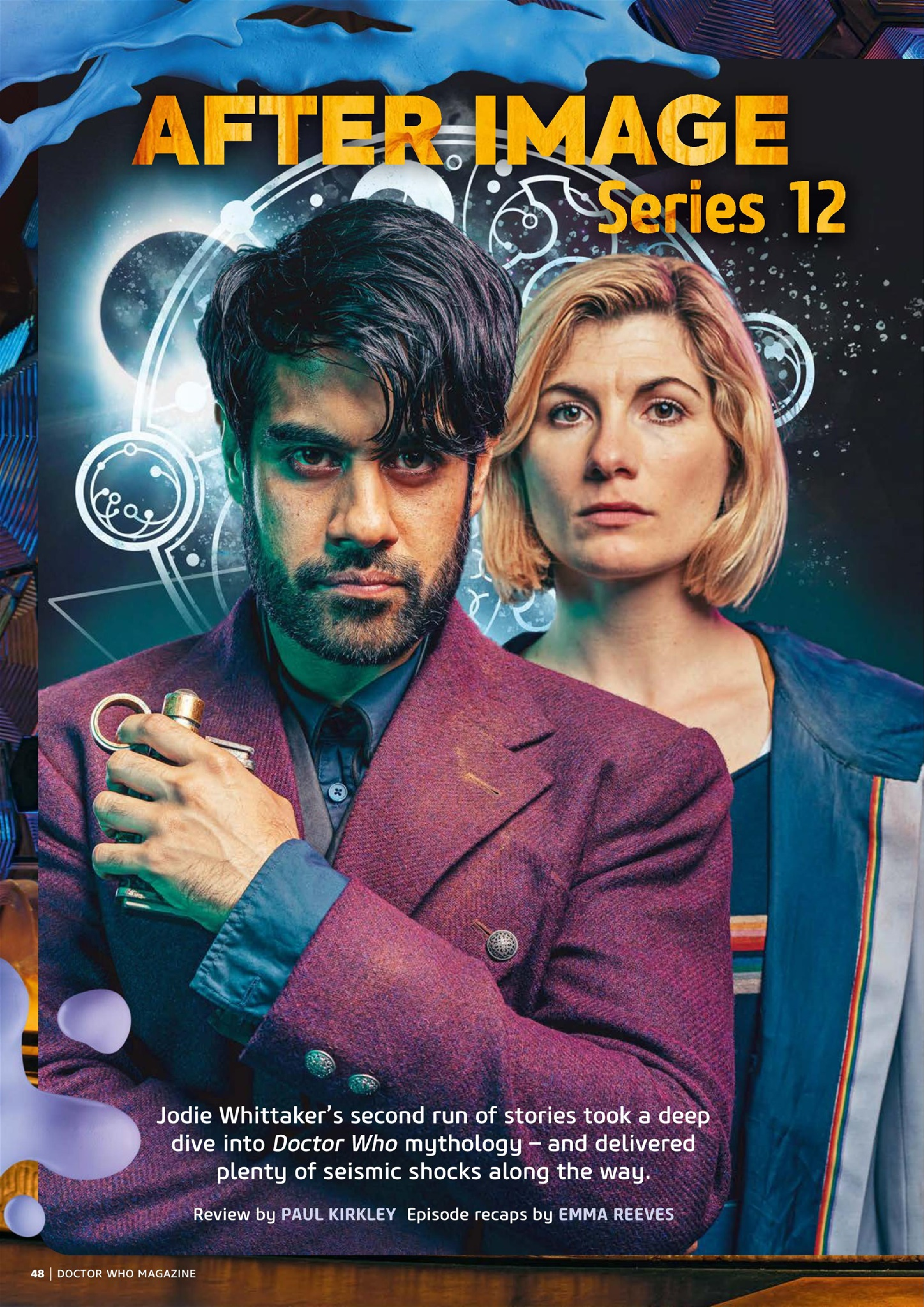
The Doctor smiled, watching it go. Torr had been a little harsh, he thought. In a mere 70 million years this planet would be a very different place.

The monsters would have died out, or evolved into less threatening forms. A new species called Man would have emerged.

A planet which, by then, would be known as Earth. **DWM**

AFTER IMAGE

Series 12



Jodie Whittaker's second run of stories took a deep dive into *Doctor Who* mythology – and delivered plenty of seismic shocks along the way.

Review by **PAUL KIRKLEY** Episode recaps by **EMMA REEVES**

Opposite page: The Master (Sacha Dhawan) and the Doctor (Jodie Whittaker) in Series 12.

Far left: Stephen Fry as 'C', the head of MI6 in *Spyfall* Part One.

Left: Lenny Henry as the villainous Daniel Barton in the same episode.

Below inset: Ada Lovelace (Sylvie Briggs) in *Spyfall* Part Two.

Bottom: The Doctor gets her game-face on at Barton's casino-themed party in *Spyfall* Part One.

In the summer of 1963, director Waris Hussein invited his friend, the actress Diane Cilento, round to his mother's flat for dinner. Accompanying her was her husband Sean Connery, who at the time was flush from the success of his spy film *Dr. No*. "I'm about to direct a thing called *Doctor Who*," Hussein told the freshly minted 007, adding that he hoped people wouldn't get the two projects confused.

> ***Spyfall*** **is** ***massive*** **– a big blockbusting espionage adventure told on a global scale.**

It's fair to say that both the Doctor and 007 went on to do OK, establishing themselves as two of the pre-eminent British icons of the age while largely keeping out of each other's way. It's an arrangement that lasted for more than half a century – until New Year's Day 2020, when the worlds of *Doctor Who* and James Bond finally collided, in somewhat spectacular fashion, on primetime BBC One.

Quite what Waris Hussein, who launched the TARDIS on its voyages in the cramped confines of Lime Grove's Studio D, must have made of *Spyfall* we can only guess. But when showrunner Chris Chibnall talked it up as potentially "the biggest episode" *Doctor Who* had ever done, it turns out this wasn't just pre-match hype. *Spyfall* is *massive* – a big blockbusting espionage adventure told on a global scale, packed with gags, gadgets and thrilling, adrenalin-charged action set-pieces.

But there's big, and then there's BIG. While *Spyfall* may have kicked off Series 12 in explosive style, the real seismic stuff – tremors that would shake the very foundations of our understanding of what *Doctor Who* is – was still to come. Speaking at the same pre-season weigh-in, Chibnall promised the new series would offer viewers "everything we've got in the toybox of *Doctor Who*". But few suspected he was about to rummage so deep in that toybox that at one point he'd pull out the actual Toymaker.

The first major clue that the ground might have shifted since 2018's 'recruitment year' soft reboot came with *that* episode one cliffhanger, and the reveal of Sacha Dhawan's (ho-ho) spy-Master. The Doctor's arch-nemesis is not a role for shrinking violets, and Dhawan avails himself of the full all-you-can-eat psychotic buffet, turning on a dime from playful imp to full-bore sociopath. Unlike Roger Delgado's urbane scoundrel, this is a man who kills for the sheer, sadistic pleasure of it, a lord of misrule whose life goal he pithily sums up as maximum carnage.

Inevitably, this all rather sucks the oxygen from Sir Lenny Henry's somewhat cookie-cutter Bond villain, but it's nice to have a national treasure along for the ride, all the same. Two, in fact, if you count Stephen Fry's extended cameo, effectively reprising his role as Colonel K from *Danger Mouse* (albeit not as a chinchilla, obviously). But then, by Part Two, the story has already got bored with being a 007 pastiche and taken a sudden handbrake turn into celebrity-historical territory instead. Why? Because it's *Doctor Who*. →

SPYFALL Parts One and Two

The Fam are attempting (like Amy, Rory, Clara and Bill before them) to strike a TARDIS/life balance, continuing their space-time adventures while still keeping a foothold on 21st-century Earth, when they're grabbed by MI6 and flung into a plot involving international spies, a tech whizz who's made a dodgy deal with extra-dimensional beings – and the Doctor's old frenemy, the Master. The latter has rediscovered his enthusiasm for his tissue compression eliminator, but doesn't need to use his hypnotic powers – he's found a better way of messing with the Doctor's head.

Having destroyed Gallifrey and tormented the Doctor with visions of the Timeless Child (apparently buried deep in all Time Lord memories), the Master succeeds in thoroughly riling Thirteen, the least dark and brooding of all the modern Doctors – until now. She throws the Master to the Nazis without a qualm, and sends Ada Lovelace and Noor Khan to face their pre-ordained fates (Khan faces torture and execution, Lovelace the frustration of unfulfilled genius and a painful death), refusing them even the consolation of their memories of her. As the Doctor removes herself from their minds, Noor flinches but submits; Ada actually begs. Tellingly, the Fam aren't around to witness these actions. Still, they've begun to realise just how little they really know about the Doctor...

AFTER IMAGE

Right: James Buckley as Nevi in *Orphan 55*.

Far right: Yaz (Mandip Gill), the Doctor and Ryan (Tosin Cole), amongst the protesting crowd in *Nikola Tesla's Night of Terror.*

Below left inset: One of the fearsome Dregs.

Bottom left: Ryan, Yaz, Bella (Gia Ré) and the Doctor run for cover.

Below right inset: Queen Skithra (Anjli Mohindra).

Bottom right: Nikola Tesla (Goran Višnjić) joins the Doctor and her friends on a night train to New York.

NO AC!
NO TO THE DEATH CURRENT
NO TO THE ATH RENT!

Every season needs at least one proper, ocean-going dud, and this year that unfortunate distinction falls to *Orphan 55*. It's a story that, for me, was dead on arrival as soon as I heard the words "resort planet" – surely the biggest eye-roll in the sci-fi playbook. Tonally it's all over the map, and, unusually for modern *Doctor Who*, it also looks under-resourced in key departments.

By contrast, *Nikola Tesla's Night of Terror* is, in its own modest, un-showy way, a perfectly lovely, exceedingly handsome little slice of *Doctor Who*, full of scientific curiosity and delightful historical notions about messages from Mars being beamed to Gilded Age New York. Banish all memories of those shonky *Daleks in Manhattan* – giant scorpions on Long Island is where it's at.

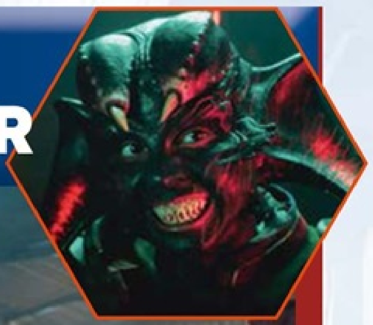
Already cemented as a modern classic, *Fugitive of the Judoon* was shaping up as a doozy even before the whiplash "How? What? *Who*?" revelations started piling up. Like the Sontarans, the Judoon naturally lend themselves to light comedy, and having them rampaging around the genteel cloisters of Gloucester like rhinos in a china shop is an absolute hoot. Then it goes and pulls the rug from under us with four little words that broke

ORPHAN 55

Offered all the wonders of time and space, Graham still gets rather sweetly excited about a freebie to an all-inclusive resort. Given her previous experience with allegedly idyllic destinations, one might expect the Doctor to be wary – but thanks to an instant teleport system she and her friends are whisked away before you can say "Paradise Towers".

They find themselves on a (hopefully distant) future Earth which has been made uninhabitable by global warming, pollution and war. Even the Doctor's respiratory bypass system can't function in such a toxic atmosphere. The only indigenous inhabitants are the Dregs, the latest in an unappealing line of potential futures for humanity that includes the Haemovores, the Futurekind and the Toclafane. We may consider ourselves warned. Still, at least Ryan gets a little kiss and a flirt – with Bella, who, like Barton in *Spyfall*, is seeking revenge on a neglectful parent. Might this theme turn out to be important?

NIKOLA TESLA'S NIGHT OF TERROR



The Doctor has always wanted to meet Nikola Tesla, the visionary genius who was sadly under-appreciated in his own time. Unfortunately, she's not his only fan – the scorpion-like Skithra are determined to kidnap Tesla and force him to work for them. The Doctor's indignation at the Skithra for stealing technology seems a bit rich when she freely admits she twocked the TARDIS. Is something stirring in her subconscious to drive her anger with those who steal instead of creating?

Tesla and the Doctor share a significant conversation about being different, or, in the Doctor's words, "out of place". Could the Doctor be talking about her childhood on Gallifrey? Certainly, there's a deep connection between them – the Doctor is willing to risk the world to protect Tesla, whose dedication and nobility is contrasted with the bombastic, bullying Thomas Edison. Another memorable character is Tesla's assistant Dorothy Skerritt, who knows what it's like to devote your life to an impossible genius...

the internet – "Hello, I'm the Doctor". It's a winning, charismatic performance from Jo Martin as a flintier, more cynical incarnation of the Time Lord. Gorgeous TARDIS, too. (Can we keep it?)

Amidst all this excitement, you have to feel slightly sorry for John Barrowman, whose return as saucy Jack Harkness was somewhat eclipsed – the equivalent of leaping out of a cake into an empty room. Even so, it was good to see the old rascal again. As Ryan said: he's cheesy – but good cheesy.

Is it damning with faint praise to describe *Praxeus* as a solid, mid-table performer – the Spurs or Everton of Series 12? It's another pan-global tale that cracks on at a fair old lick, has some good jokes, and looks a million dollars. But it also suffers from what is perhaps post-2005 *Doctor Who*'s greatest structural weakness – that ramped-up, breathless third act, topped off with a rather glib 'magic bullet' solution. In this case, salvation comes from a magic, planet-sized shot of antiviral drugs. (What we wouldn't give for one of *those* right now.)

Like *Praxeus*, *Can You Hear Me?* is an episode that's very specifically 'about' something – namely, the world's spiralling mental health crisis. As such, it takes an almost existential approach to storytelling, conjuring a darkly lyrical atmosphere of smoke and mirrors, dreams and nightmares. It's properly scary, too – the cadaverous Zellin (Ian Gelder) literally appearing at the end of your bed with his flying fingers and basilisk stare. That said, it's another tale that suffers from an overly pat ending, in which two godlike beings are literally put back in their box, like a cosmic Andy Pandy and Looby Loo.

The Haunting of Villa Diodati is that rarest of jewels, the near-perfect *Doctor Who* story – a proper, doorknob-rattling haunted-house tale to "curdle the blood and quicken the beatings of the heart", beautifully realised by director Emma Sullivan in a palette of blue shadows and guttering candlelight. It's also a reminder that, from Conan Doyle to Christie, *Doctor Who* has long worn its bookish streak proudly – a brave gambit when you're seeking to entertain 12-year-olds (not a demographic known for their love of the Romantic poets dancing a quadrille) and proof that the show has always aspired to something higher than just ratings-chasing entertainment.

Not that it's all fops and frilly blouses, mind you. There's also Ashad, the Lone Cyberman – a viscerally terrifying performance by Patrick O'Kane as a creature who's neither fish nor foul, man nor machine. Naturally, Mary Wollstonecraft instinctively sees the humanity within this "modern Prometheus" (inspiring Gothic literature's most tragic monster in the process), but it's chilling the way he undercuts her compassion, explaining how he slit the throats of →

FUGITIVE OF THE JUDOON

The Doctor has been secretly visiting the ruins of Gallifrey, trying and failing to track the Master. Meanwhile, somebody is tracking her. Captain Jack Harkness has a clear warning: Do not give the Lone Cyberman what it wants.

Surprisingly, Gloucester tour guide Ruth Clayton turns out to be a chameleon arch-disguised Doctor; and unlike the War Doctor, the existence of this version was unknown even to the Doctor herself.

Doctor Ruth refers to her old-school TARDIS as "my ship", which tantalisingly suggests she might be a very early Doctor indeed. She knows that "the Doctor doesn't carry weapons", but that doesn't stop her toting the mother of all Big Space Guns, albeit one rigged to backfire on any suitably credulous nemesis. She shows little grief over the death of her "loyal companion" Lee Clayton, who not only gave his life to protect her but spent 20 years working in Bathrooms 4U. And you thought Martha Jones got a raw deal.

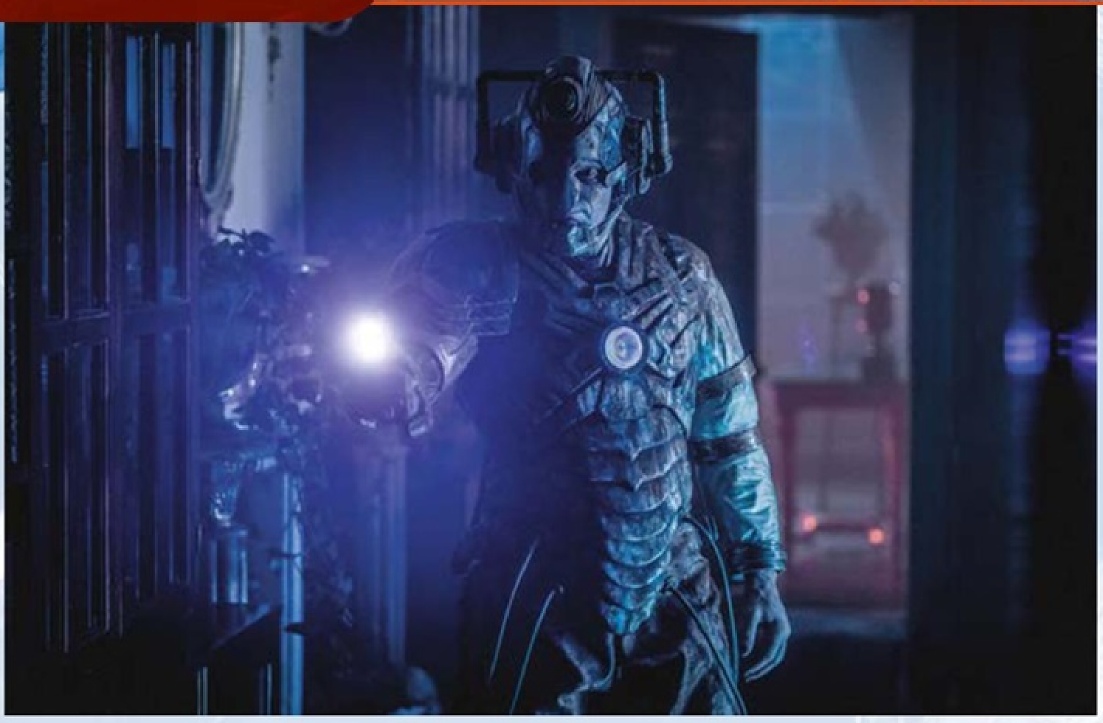
***Can You Hear Me?* is an episode that's very specifically about something – namely the world's spiralling mental health crisis.**

Top left: Captain Jack (John Barrowman) returns in *Fugitive of the Judoon.*

Top right inset: A Judoon stomps its way into a café in Gloucester.

Above: An unexpected new Doctor (Jo Martin) is revealed in *Fugitive of the Judoon.*

Left: Ian Gelder as Zellin in *Can You Hear Me?*



Right: Ashad (Patrick O'Kane), the Lone Cyberman in *The Haunting of Villa Diodati.*

Below left inset: Yaz investigates.

Bottom left: The Doctor scans for life signals.

Below right: Immortals Zellin and Rakaya (Clare-Hope Ashitey).

Bottom right: Ryan has a heart-to-heart with his best friend Tibo (Buom Tihngang).

→ his own children. Talk about mad, bad and dangerous to know.

If anything it signals the paradigm shift between Series 12 and its predecessor, though, it's the way Chris Chibnall approaches his endgame in *Ascension of the Cybermen* and *The Timeless Children*. In 2018, his finale was relatively understated; this time, all the stops are pulled out for an epic, operatic showdown in which even the Cyber invasion of Gallifrey is really just a shiny silver distraction.

You could argue, I suppose, that the entire story – the entire *season* – pivots around the least surprising twist in TV history. Who is the Timeless Child? Well, it's the Doctor. Duh. Those scraps of talking lino basically said as much, way back in *The Ghost Monument*. But the devil is in the detail. It's what this development tells us – and what it doesn't – about our hero's past that makes it such bold, audacious storytelling.

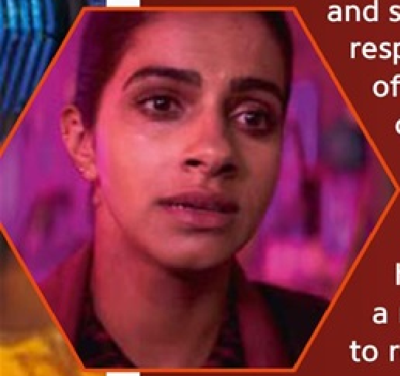
Some, of course, are of the opinion that *Doctor Who* should never look back, should only ever keep marching relentlessly forward, eyes front. But as a wise man (the wisest, actually – it was Terrance Dicks) once said, a man is the sum of his memories, a Time Lord even more so. And the beauty of this deep dive into the series' mythology is that it raises more questions than it answers. Yes, it adds a few key lines to the Doctor's Wikipedia bio. But for the first time since 1969, we genuinely don't know who the Doctor is, even what *species* she is. For me, it feels like a thrilling reassertion of the show's central mystery. *Doctor Who*? You tell me.

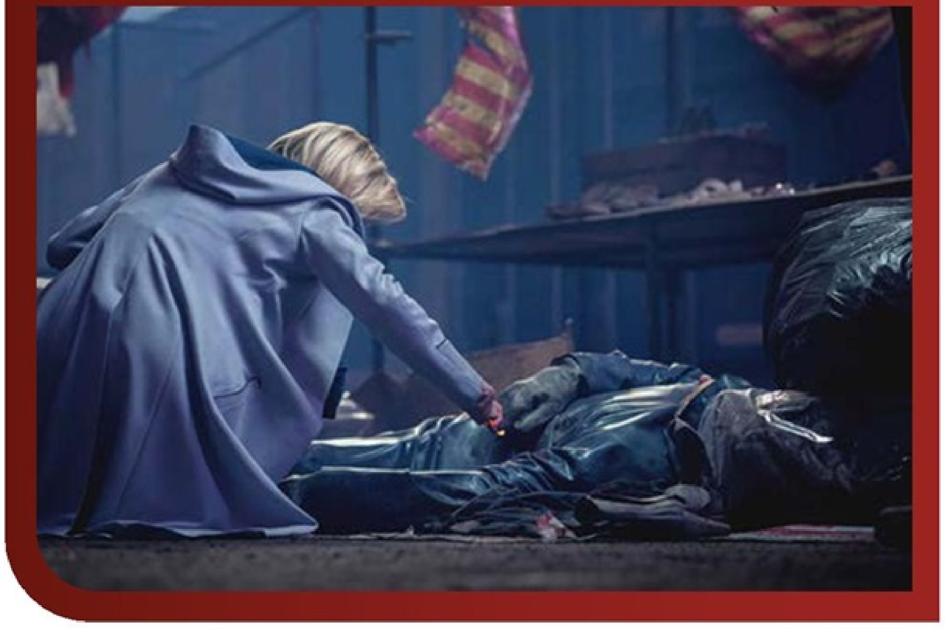
It doesn't all add up, of course. I still don't buy that this revelation would cause the Master to raze Gallifrey to the ground, or understand why it leaves the Doctor so utterly broken – even *before* it's intimated she might have done some terrible things for the Division (the same black ops outfit that's violently refusing to let Doctor Ruth collect her P45). It's also striking how passive the Doctor is – how, to use the modish term, she lacks

PRAXEUS

Splitting up to investigate feral birds, alien signals, a destroyed submarine and a missing astronaut, the Doctor and her friends demonstrate great teamwork; they're organised, efficient and brave. Yaz in particular shows the courage, curiosity and social responsibility of a top-notch companion. She begs the Doctor to allow her to go on a risky mission to retrieve an alien device, and doesn't hesitate to take a teleport to an unknown destination (which fortunately isn't an active volcano).

Straining to find a link between the unexplained events, the Doctor suggests that she has more than one brain. (The Master will later make a similar claim.) The Earth is threatened by a plastic-eating smart virus, Praxeus, deliberately unleashed by an alien civilisation that hoped to use the planet as a "Petri dish". Once again, the Doctor is outraged. She really doesn't approve of experimenting on people. And Ryan flirts again, this time with bereaved travel vlogger Gabriella.



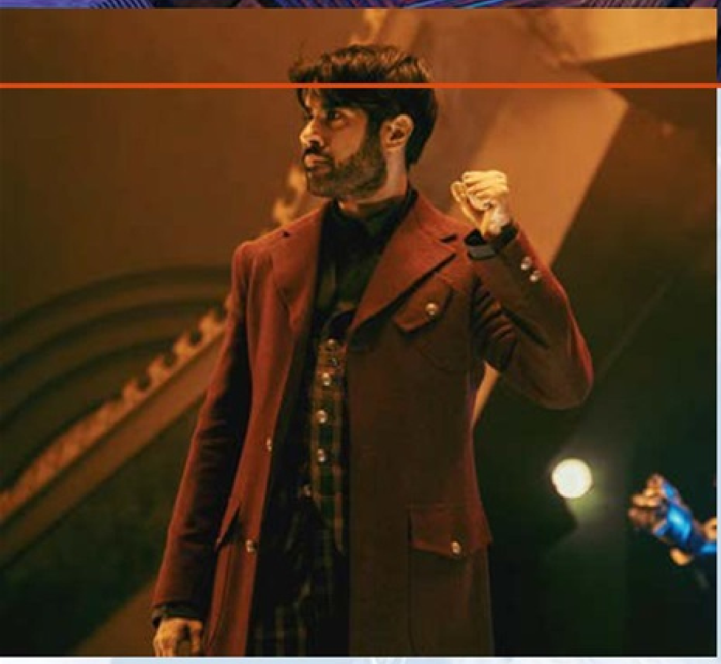


CAN YOU HEAR ME?

The Doctor and her friends encounter terrifying visions, and a monster that doesn't exist – at least according to the TARDIS, which she refers to as male. Is he now the Doctor's husband?

The source of the disturbances is Zellin, a bored immortal who is entertained by the pain of lesser beings. Humans, claims Zellin, "are infinitely pathetic. The cruelty of their own minds directed towards themselves." We see this happening to the Fam – Yaz remembers when, as a bullied teenager, she was narrowly saved from "doing something stupid", Ryan tortures himself with guilt for abandoning his best mate Tibo, while Graham broods on the death of his wife and fears the possible return of his cancer.

But where Zellin sees weakness, the Doctor sees bravery and strength. She's unimpressed by godlike pan-dimensional beings: "You Immortals. So entitled, so spoilt. You never clear up after yourselves." If the Doctor has toyed with embracing deity status in the past (notably in her tenth incarnation), she's now firmly rejecting it.



THE HAUNTING OF VILLA DIODATI

The Cyberium, containing all Cyber-knowledge, has been sent back in time by a resistance group during an apocalyptic Cyber-human war. Ashad, a partially converted Cyber-zealot, tracks it down to 1816, where it's hijacked one of literature's most iconic house parties. The AI has implanted itself inside Percy Bysshe Shelley, and protected itself with a perception filter that convinces his famous housemates (plus the Doctor and her friends) that the Villa Diodati is haunted – all on the night when Mary Shelley should be starting to write *Frankenstein*.

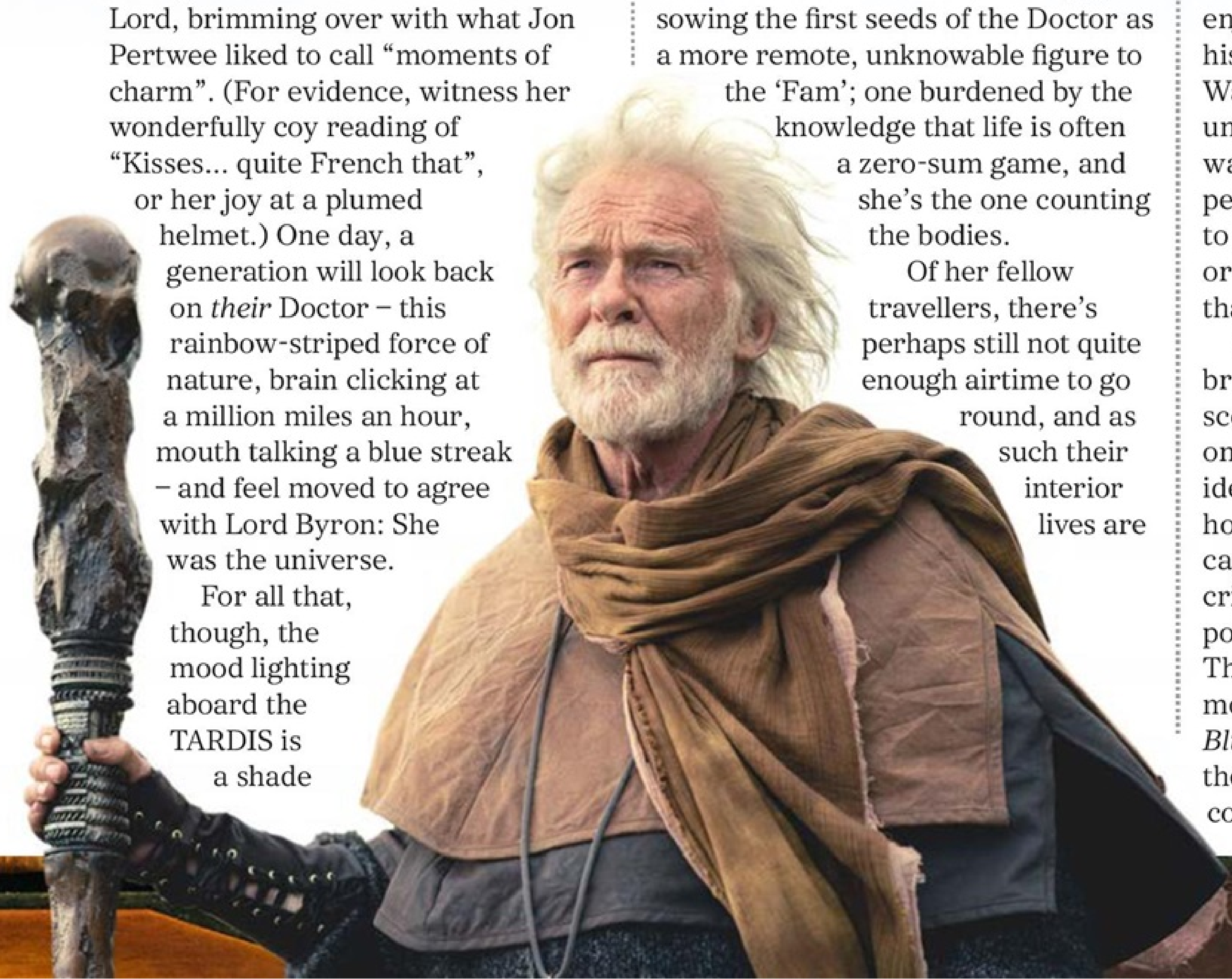
The Doctor explains that "history is vulnerable tonight" because "words matter". The "flat team structure" is suspended as the Doctor forbids the Fam to risk Cyber-conversion – she's lost too many people to that. Mary Shelley (after flirting with Ryan) makes a valiant effort to reason with Ashad, but tapping into a converted monster's human side doesn't work on those who were human monsters to begin with. Despite Jack's warning, the Doctor is forced to give the Lone Cyberman what it wants...

'agency', even to the extent of letting someone else take the bullet for her. (Though it's nothing compared to that one where David Tennant spent the whole finale in a budgie cage.) Plus, let's be honest, Chris Chibnall might just as well have called the Death Particle the Death MacGuffin and had done with it.

But the main title bout – the electrically charged confrontation between the Doctor and the Master – is heady stuff. Having opened with a love letter to James Bond, Series 12 ends by channelling another movie mega-franchise, in which the Manichean forces of light and darkness – which share a complicated history, and some DNA – face off against each other in the ruins of an empire, while everyone else runs around blowing things up. Like *Star Wars*, it even has a wise, bearded old hermit turning up to save the day with a heroic sacrifice. And did you punch the air in triumph when our hero finally recovered her mojo to the accompaniment of *the actual* Doctor Who *theme*? What am I saying, of course you did.

> **The electrically charged confrontation between the Doctor and the Master is heady stuff.**

For all that she's been through the mill this series, Jodie Whittaker's Doctor remains a funny, fizzing Roman candle of a Time Lord, brimming over with what Jon Pertwee liked to call "moments of charm". (For evidence, witness her wonderfully coy reading of "Kisses... quite French that", or her joy at a plumed helmet.) One day, a generation will look back on *their* Doctor – this rainbow-striped force of nature, brain clicking at a million miles an hour, mouth talking a blue streak – and feel moved to agree with Lord Byron: She was the universe.



For all that, though, the mood lighting aboard the TARDIS is a shade chillier this time around, with *Spyfall* sowing the first seeds of the Doctor as a more remote, unknowable figure to the 'Fam'; one burdened by the knowledge that life is often a zero-sum game, and she's the one counting the bodies.

Of her fellow travellers, there's perhaps still not quite enough airtime to go round, and as such their interior lives are sketched rather lightly. But it's nice to see Mandip Gill getting a bigger bite at the cherry, with a poignant, if fleeting, glimpse into Yaz's own mental health struggles. Ryan, by contrast, has eased into the role of comic foil, with Tosin Cole clearly enjoying cutting loose and channelling his inner goofball. As for Bradley Walsh's Graham, I just adore his uncomplicated everyman approach, wandering about the universe calling people "cockle" and constantly trying to scare up a sandwich. I don't need, or expect, anything more from him than that, really.

This year has also seen a broadening of the series' political scope. Whereas Series 11 majored on the intersection of history and identity, these stories plug into such hot-button topics as surveillance capitalism, #fakenews, the refugee crisis and, most explicitly, plastic pollution and the climate emergency. The latter, tapping into the momentum of the Greta Thunberg/ *Blue Planet* effect, feels like exactly the terrain any self-respecting contemporary sci-fi drama ought→

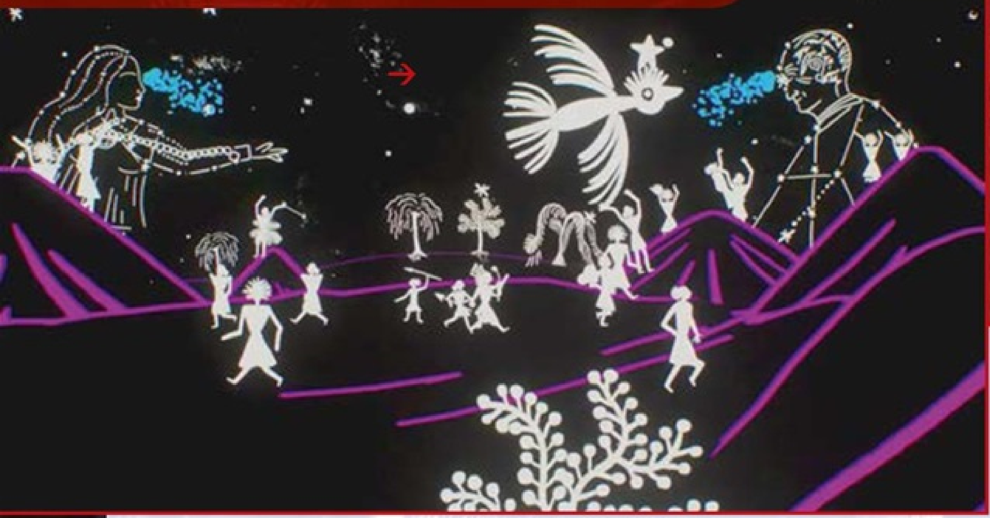
Top left: The Master takes charge on Gallifrey in *The Timeless Children*.

Top right: Percy Bysshe Shelley (Lewis Rainer) discovers the Cyberium in *The Haunting of Villa Diodati*.

Above: Team TARDIS arrives at the Villa Diodati.

Left: Ko Sharmus (Ian McElhinney), one of the last remaining humans in *The Timeless Children*.

AFTER IMAGE



Above left: The animated storytelling sequence in *Can You Hear Me?*

Above right: The Doctor unearths a buried TARDIS in *Fugitive of the Judoon.*

Below left: The Doctor is trapped by the Master in *The Timeless Children.*

Below centre: The Doctor confronts a hologram of Ashad.

Below right: Dressed for Barton's party in *Spyfall.*

→ to be operating in – even if the Doctor's He-Man-style "be the best of humanity" homily at the end of *Orphan 55* does feel like an unwelcome reprise of Series 11's on-the-nose speechifying. On the whole, this has been much dialled down, though you do rather feel for Jodie Whittaker having to deliver a line as clanging as "Of course, Islamic physicians were known for the enlightened way they treated people with mental health problems" – especially as she's talking to herself at the time.

Arguably, the show has never looked better, with an impressive new intake of directors building on Series 11's widescreen, cinematic aesthetic. As Russell T Davies was often at pains to stress, writing *Doctor Who* is as much about the *pictures* as the words, and these episodes are rich with indelible images, from the trippy, electrified forest of the Kasaavin realm to the Doctor on top of the lighthouse in the golden glow of the setting sun, and the animated segment of *Can You Hear Me?* – a beautiful little tableau made of stars and constellations to remind us that, even after 57 years, this show is still capable of finding new and unexpected ways to tell stories. And then there was the reveal of a certain blue box buried in the earth by the beach – for my money, among the most instantly iconic moments in the series' long history.

Ah, history. There are some, it should be noted, who continue to insist that you can't rewrite the history of *Doctor Who*, not one line. That making the Doctor the motherlode of the Time Lords, as opposed to a curious jackdaw wanderer in space and time, is a betrayal of the show's founding fathers. But since when has *Doctor Who*'s mythology ever been set in stone? Successive writers have been making it up on the hoof for decades, dropping in a Rassilon here, a Valeyard there, and cheerfully parachuting Jenna Coleman into the prologue of *An Unearthly Child*, just for kicks.

Does any of this diminish the enigmatic space wizard introduced to us by Waris Hussein and co all those years ago? Not to my mind – any more than retooling James Bond as a damaged, tortured soul takes away from the smooth, self-satisfied playboy of *Dr. No*. As Ryan Sinclair and Graham O'Brien – perhaps anticipating the oncoming Twitterstorm – so succinctly put it: She's the Doctor. Whoever she was in the past or is in the future, we know who she is right now. The best person we know.

Oh, and they made the *Morbius* Doctors canon. Don't tell me you didn't *honk* with pleasure at the sheer mad brilliance of that, because I won't believe you. **DWM**

ASCENSION OF THE CYBERMEN
THE TIMELESS CHILDREN

The Doctor and her friends head to the future Cyber-War where, at a boundary between worlds, the Master kidnaps the Doctor. He takes her to Gallifrey and forces her into the Matrix, where he finally reveals the story of the Timeless Child.

It appears that the Time Lords' powers of regeneration (which allowed them long enough lifespans to develop time travel) did not originate on Gallifrey, but were taken from a mysterious refugee child from another dimension whose adopted mother, Tecteun, "experimented on" her daughter in order to share her powers with her own people. And, claims the Master, that child was – the Doctor!

The Doctor subsequently served in the Division, a secret Time Lord taskforce not unlike the Celestial Intervention Agency, who then erased the Doctor's memories of working for them.

What are we to make of these revelations? The Doctor is initially shaken, but a quick chat with Doctor Ruth soon reminds her that she's never allowed herself to be defined by her past. The Master, on the other hand, is traumatised to the point of suicide.

Assuming that the story of Tecteun and the Timeless Children is true (and it's a big assumption as, historically, the Matrix has hardly proved tamper-proof), the link between the Child and the Doctor herself remains in question. We can only imagine the secrets hidden in the vast redacted portion of the Matrix...

Above: The Doctor is taken inside the Matrix in *The Timeless Children.*

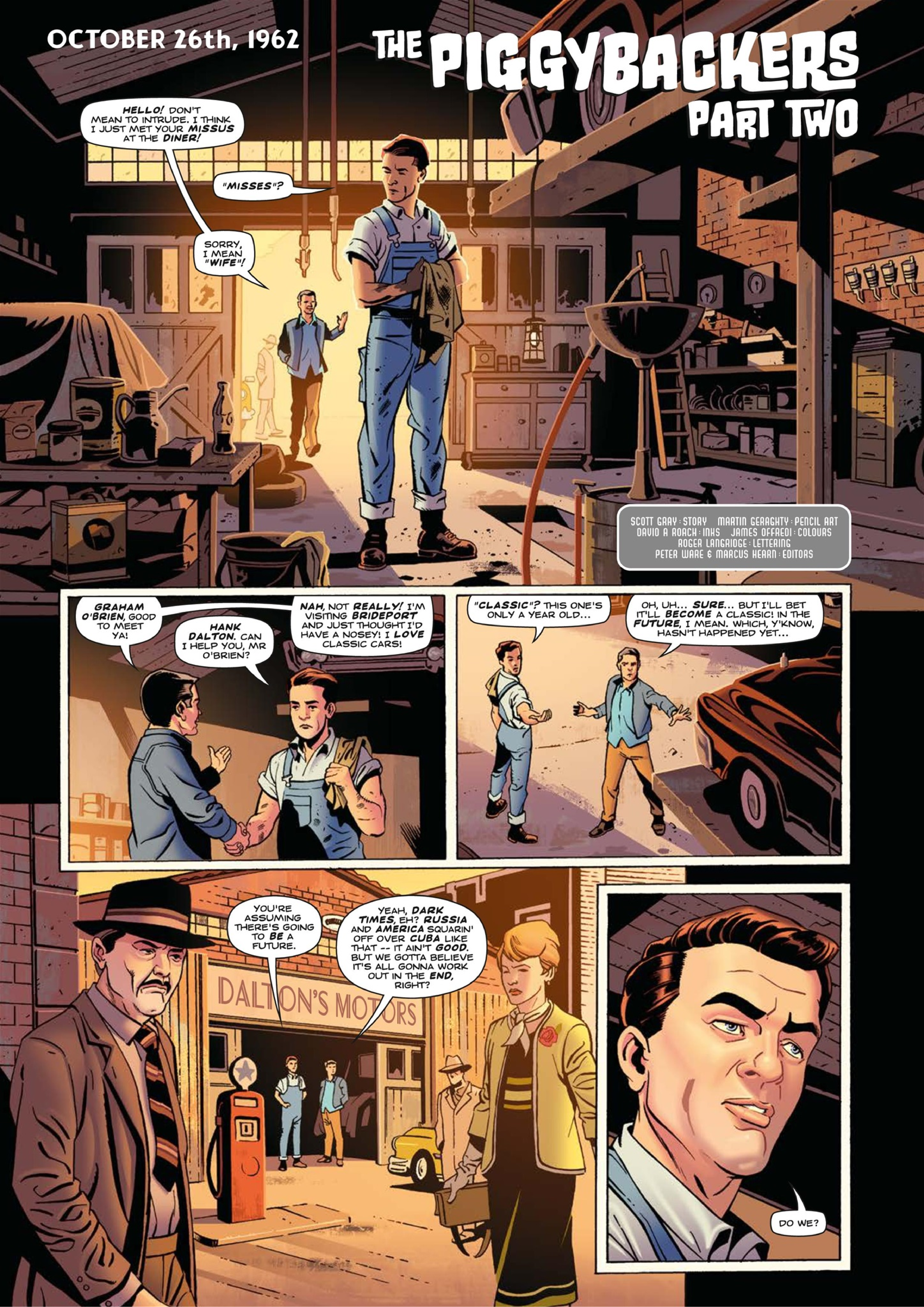
Right: The Doctor faces Ashad (Patrick O'Kane).

Far right: A Bond-like Doctor in *Spyfall.*

THE PIGGYBACKERS

PART TWO

OCTOBER 26th, 1962


HELLO! DON'T MEAN TO INTRUDE. I THINK I JUST MET YOUR MISSUS AT THE DINER!
"MISSES"?
SORRY, I MEAN "WIFE"!
GRAHAM O'BRIEN, GOOD TO MEET YA!
HANK DALTON. CAN I HELP YOU, MR O'BRIEN?
NAH, NOT REALLY! I'M VISITING BRIDEPORT AND JUST THOUGHT I'D HAVE A NOSEY! I LOVE CLASSIC CARS!
"CLASSIC"? THIS ONE'S ONLY A YEAR OLD...
OH, UH... SURE... BUT I'LL BET IT'LL BECOME A CLASSIC! IN THE FUTURE, I MEAN. WHICH, Y'KNOW, HASN'T HAPPENED YET...
YOU'RE ASSUMING THERE'S GOING TO BE A FUTURE.
YEAH, DARK TIMES, EH? RUSSIA AND AMERICA SQUARIN' OFF OVER CUBA LIKE THAT -- IT AIN'T GOOD. BUT WE GOTTA BELIEVE IT'S ALL GONNA WORK OUT IN THE END, RIGHT?
DALTON'S MOTORS
DO WE?

SCOTT GRAY : STORY   MARTIN GERAGHTY : PENCIL ART
DAVID A ROACH : INKS   JAMES OFFREDI : COLOURS
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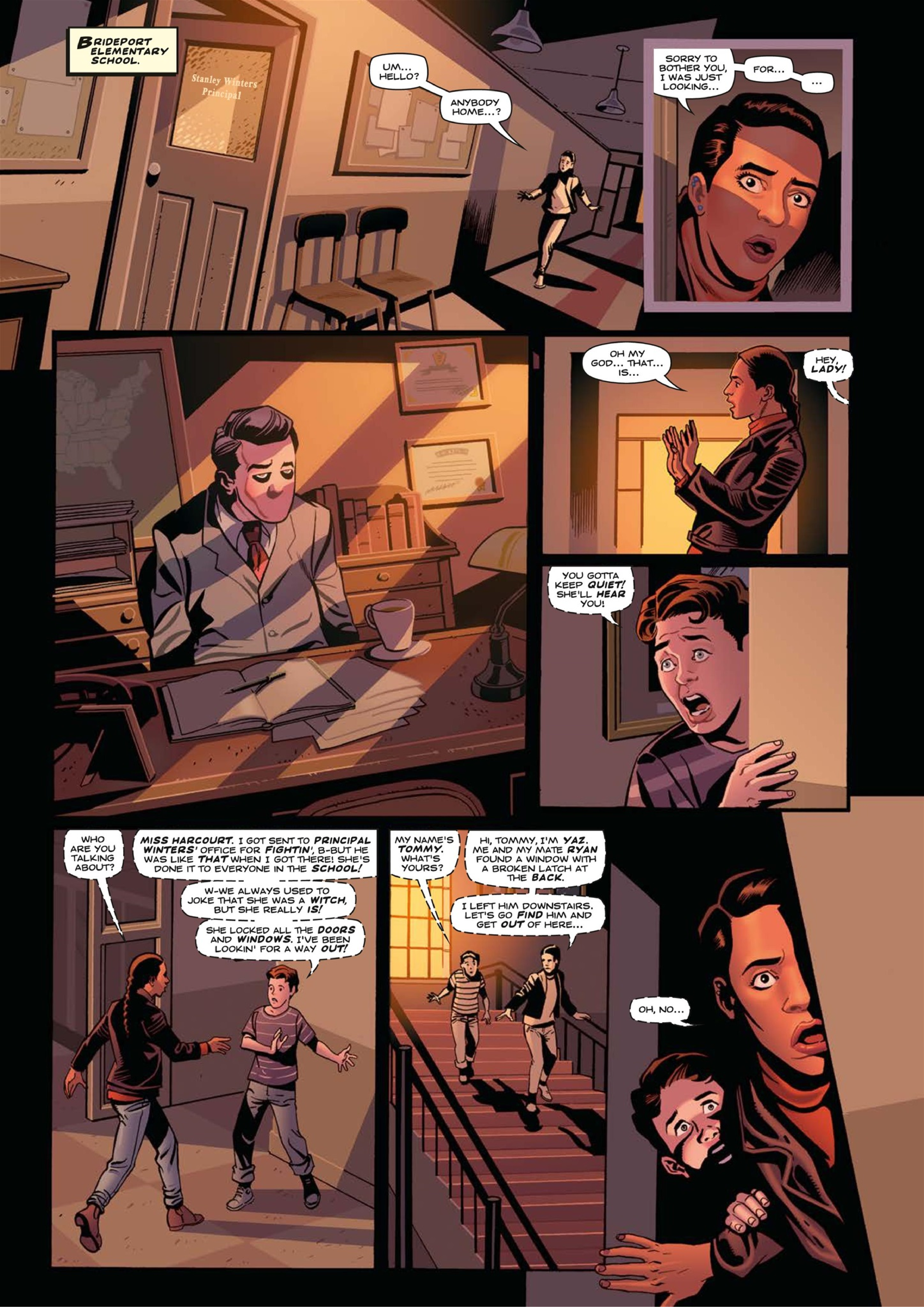
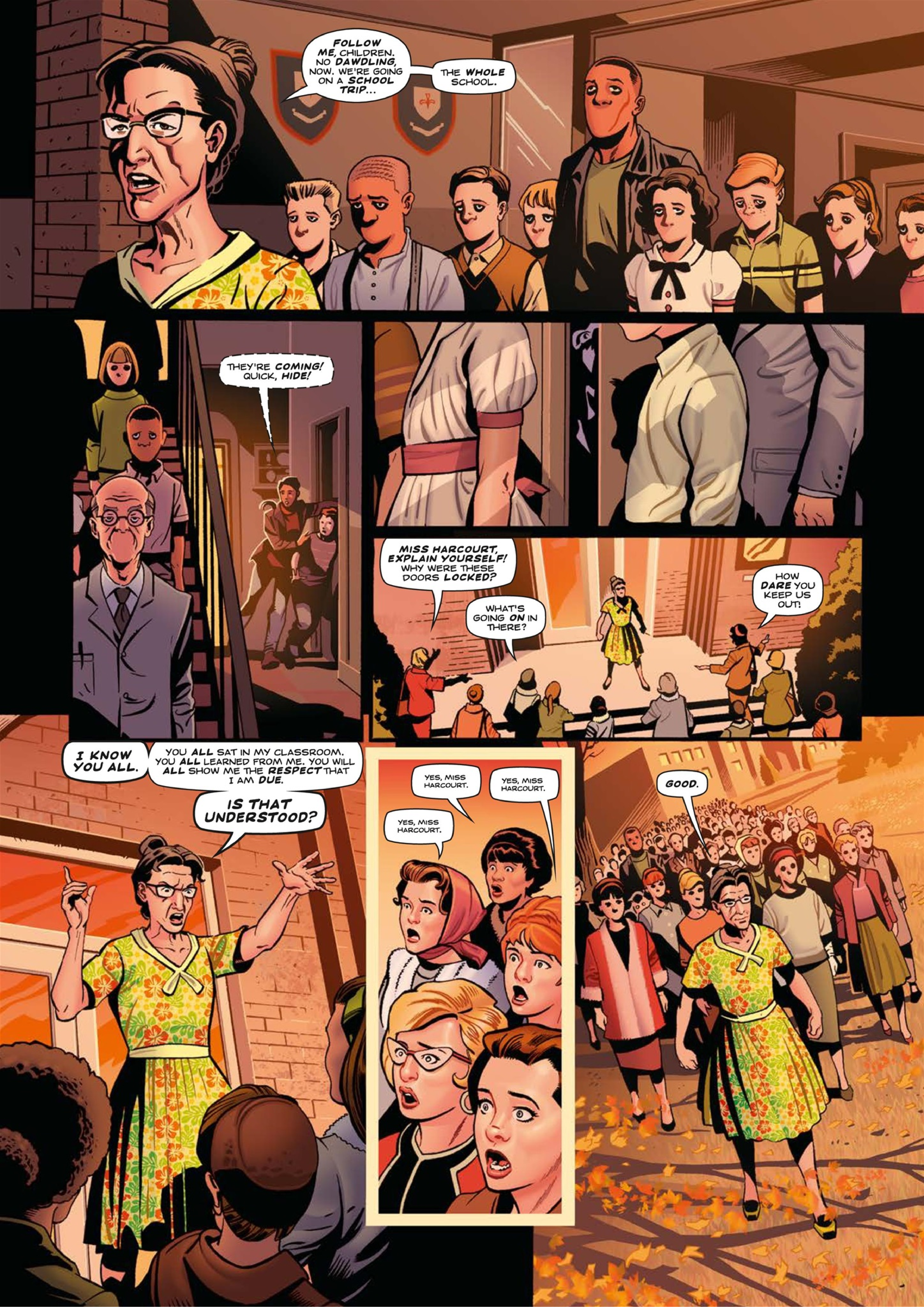
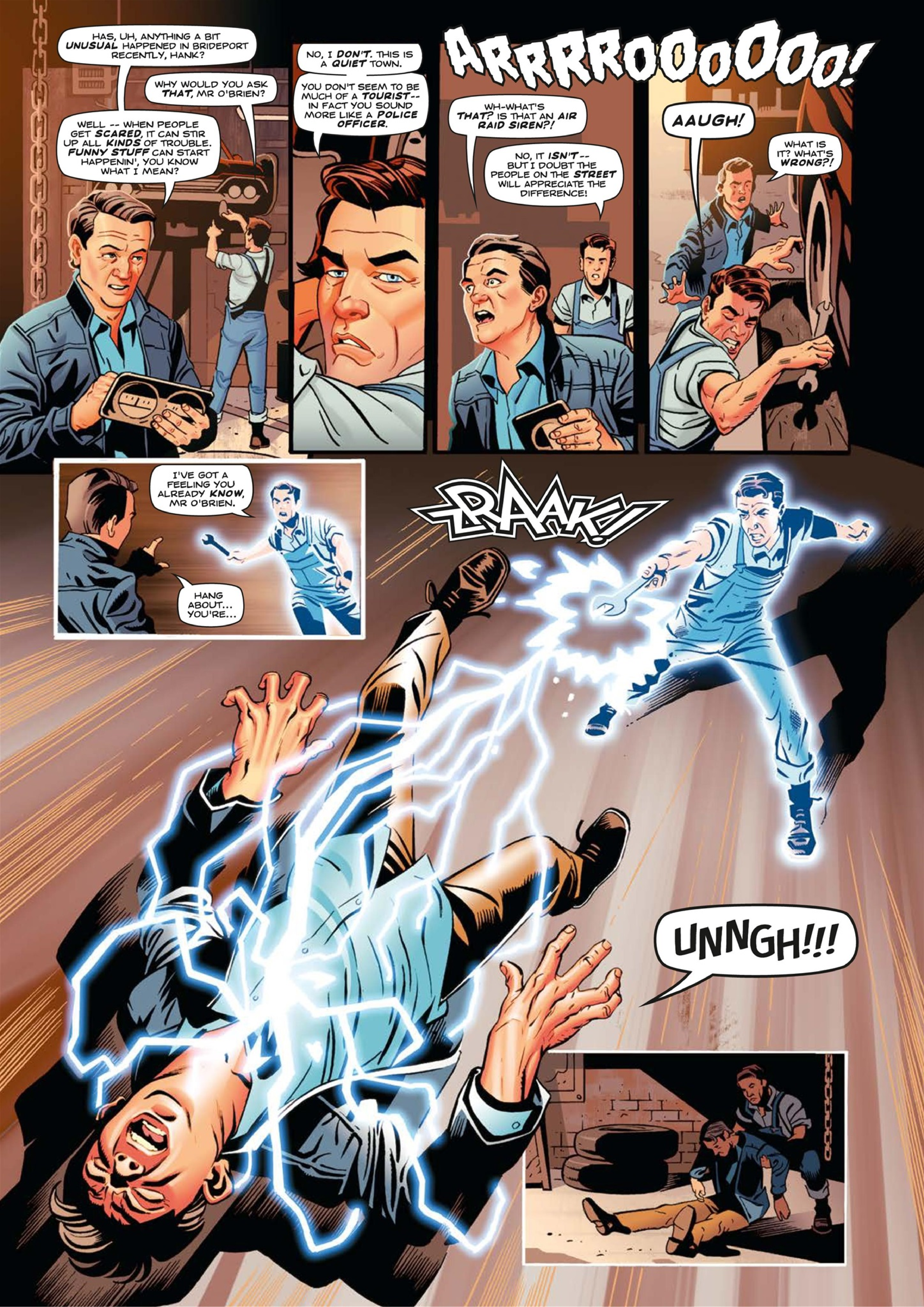
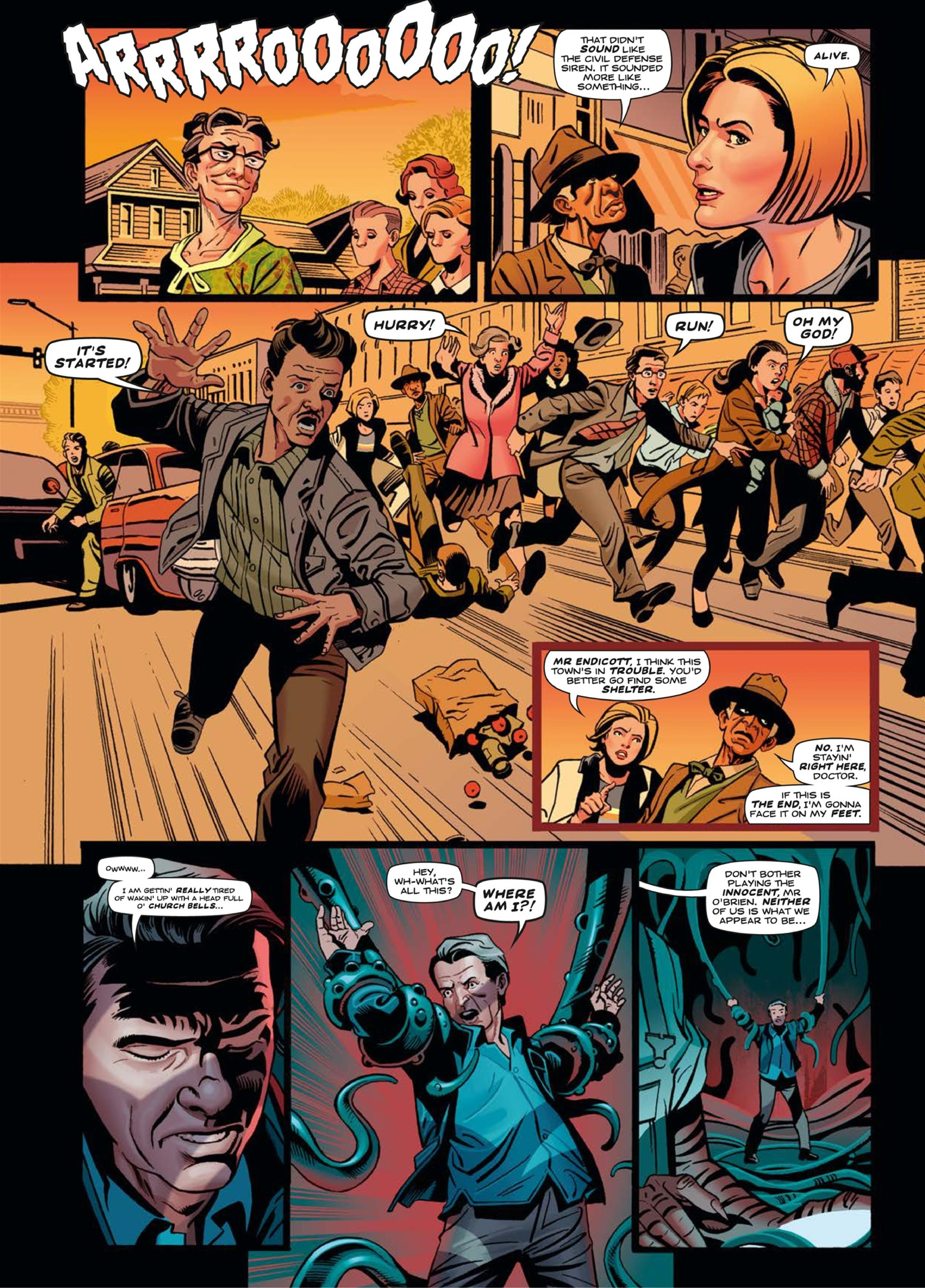
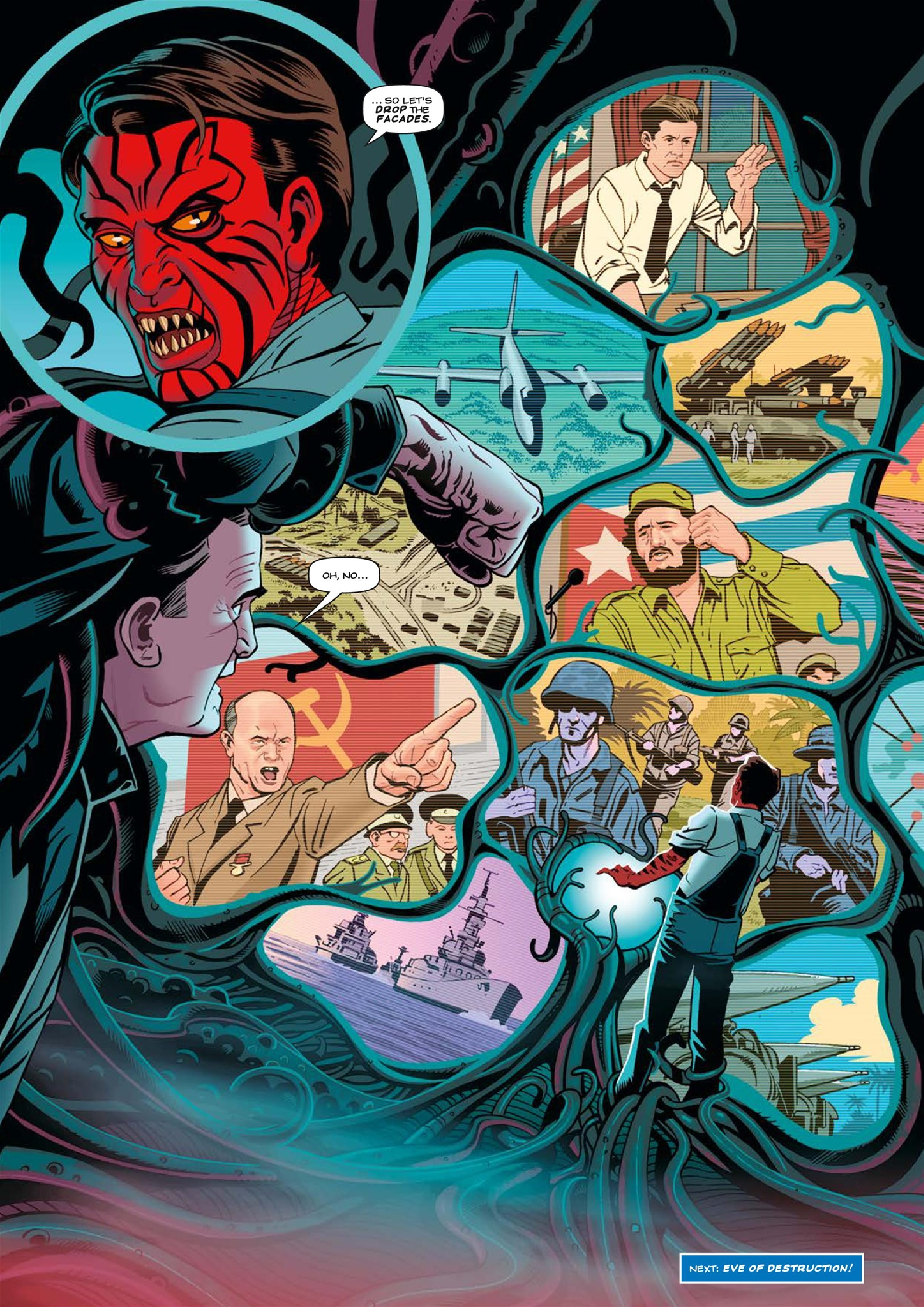
PETER WARE & MARCUS HEARN : EDITORS


BRIDEPORT ELEMENTARY SCHOOL.
Stanley Winters Principal
UM... HELLO?
ANYBODY HOME...?
SORRY TO BOTHER YOU, I WAS JUST LOOKING...
FOR...
...
OH MY GOD... THAT... IS...
HEY, LADY!
YOU GOTTA KEEP QUIET! SHE'LL HEAR YOU!
WHO ARE YOU TALKING ABOUT?
MISS HARCOURT. I GOT SENT TO PRINCIPAL WINTERS' OFFICE FOR FIGHTIN', B-BUT HE WAS LIKE THAT WHEN I GOT THERE! SHE'S DONE IT TO EVERYONE IN THE SCHOOL!
W-WE ALWAYS USED TO JOKE THAT SHE WAS A WITCH, BUT SHE REALLY IS!
SHE LOCKED ALL THE DOORS AND WINDOWS. I'VE BEEN LOOKIN' FOR A WAY OUT!
MY NAME'S TOMMY. WHAT'S YOURS?
HI, TOMMY, I'M YAZ. ME AND MY MATE RYAN FOUND A WINDOW WITH A BROKEN LATCH AT THE BACK.
I LEFT HIM DOWNSTAIRS. LET'S GO FIND HIM AND GET OUT OF HERE...
OH, NO...


FOLLOW ME, CHILDREN. NO DAWDLING, NOW. WE'RE GOING ON A SCHOOL TRIP...
THE WHOLE SCHOOL.
THEY'RE COMING! QUICK, HIDE!
MISS HARCOURT, EXPLAIN YOURSELF! WHY WERE THESE DOORS LOCKED?
WHAT'S GOING ON IN THERE?
HOW DARE YOU KEEP US OUT!
I KNOW YOU ALL.
YOU ALL SAT IN MY CLASSROOM. YOU ALL LEARNED FROM ME. YOU WILL ALL SHOW ME THE RESPECT THAT I AM DUE.
IS THAT UNDERSTOOD?
YES, MISS HARCOURT.
YES, MISS HARCOURT.
YES, MISS HARCOURT.
GOOD.


HAS, UH, ANYTHING A BIT *UNUSUAL* HAPPENED IN BRIDEPORT RECENTLY, HANK?
WHY WOULD YOU ASK *THAT*, MR O'BRIEN?
WELL -- WHEN PEOPLE GET *SCARED*, IT CAN STIR UP ALL *KINDS* OF TROUBLE. *FUNNY STUFF* CAN START HAPPENIN', YOU KNOW WHAT I MEAN?
NO, I *DON'T*. THIS IS A *QUIET* TOWN.
YOU DON'T SEEM TO BE MUCH OF A *TOURIST*-- IN FACT YOU SOUND MORE LIKE A *POLICE OFFICER*.
ARRRROOOOOOo!
WH-WHAT'S *THAT?* IS THAT AN *AIR RAID SIREN?!*
NO, IT *ISN'T*-- BUT I DOUBT THE PEOPLE ON THE *STREET* WILL APPRECIATE THE DIFFERENCE!
AAUGH!
WHAT IS IT? WHAT'S *WRONG?!*
I'VE GOT A FEELING YOU ALREADY *KNOW*, MR O'BRIEN.
HANG ABOUT... YOU'RE...
RAAK!
UNNGH!!!


ARRRROOOOOOO!
THAT DIDN'T SOUND LIKE THE CIVIL DEFENSE SIREN. IT SOUNDED MORE LIKE SOMETHING...
ALIVE.
IT'S STARTED!
HURRY!
RUN!
OH MY GOD!
MR ENDICOTT, I THINK THIS TOWN'S IN TROUBLE. YOU'D BETTER GO FIND SOME SHELTER.
NO. I'M STAYIN' RIGHT HERE, DOCTOR.
IF THIS IS THE END, I'M GONNA FACE IT ON MY FEET.
OWWWW...
I AM GETTIN' REALLY TIRED OF WAKIN' UP WITH A HEAD FULL O' CHURCH BELLS...
HEY, WH-WHAT'S ALL THIS?
WHERE AM I?!
DON'T BOTHER PLAYING THE INNOCENT, MR O'BRIEN. NEITHER OF US IS WHAT WE APPEAR TO BE...


...SO LET'S *DROP* THE *FACADES*.
OH, NO...

NEXT: *EVE OF DESTRUCTION!*

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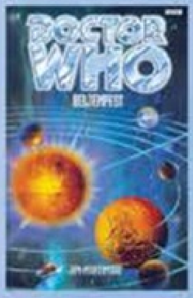
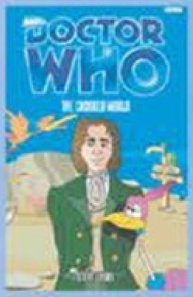

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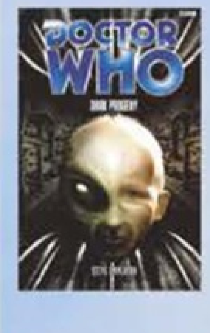

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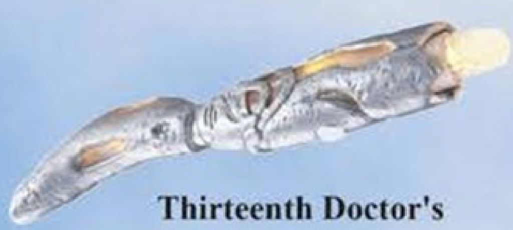

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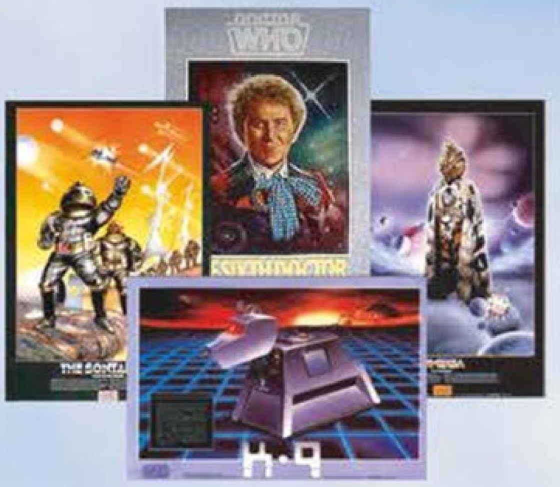

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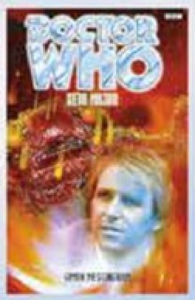

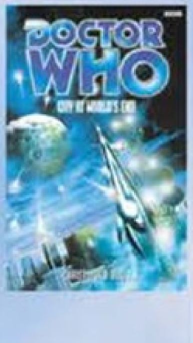

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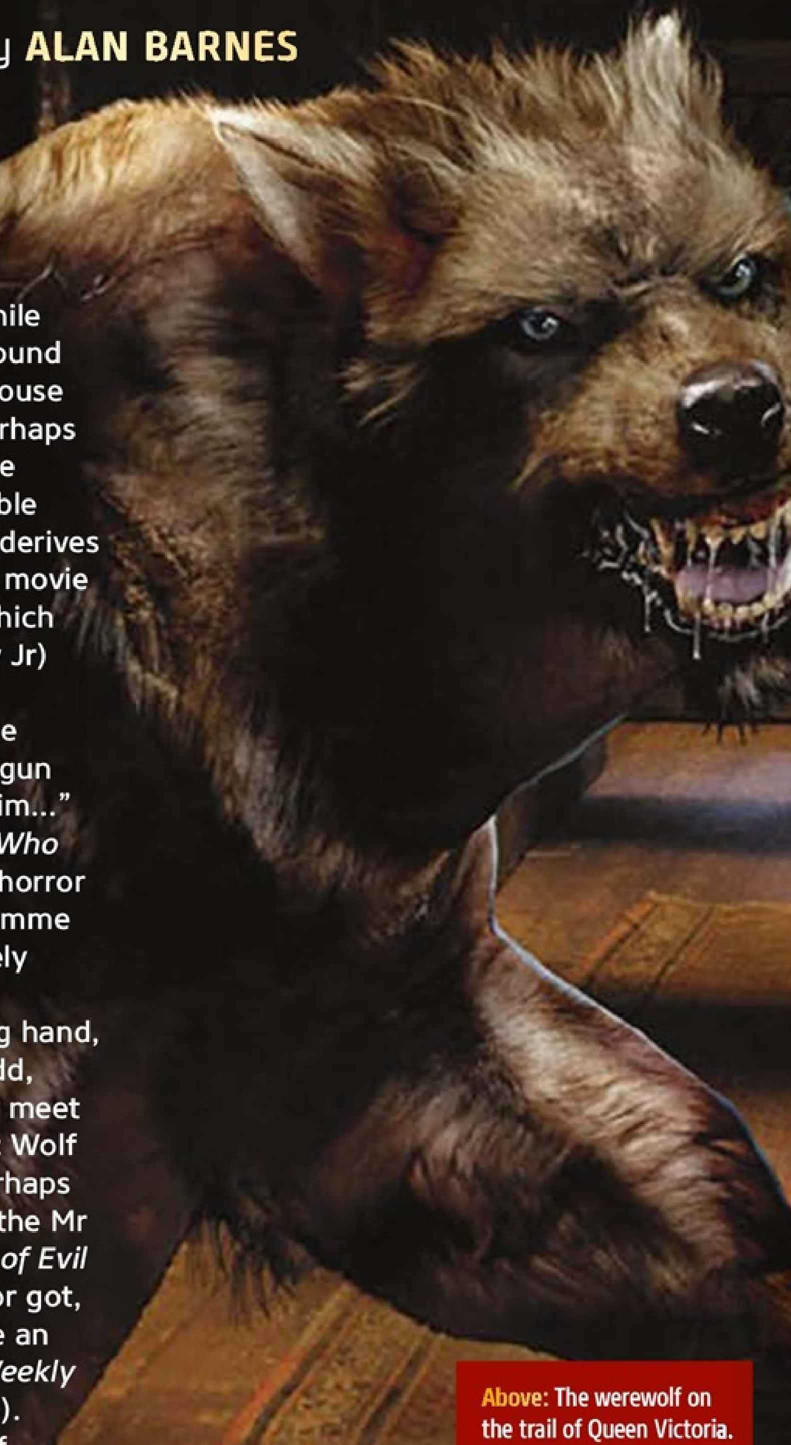
The **Fact** of **Fiction**

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

Tooth and Claw

In 2006 showrunner Russell T Davies brought *Doctor Who* back to the Gothic territory that had defined some of the series' greatest successes.

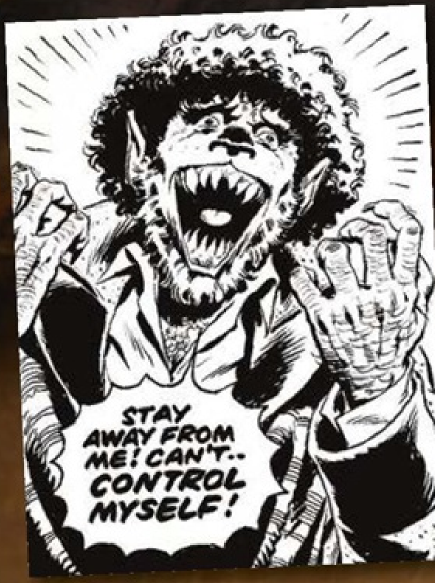
Feature by **ALAN BARNES**



"You got any silver bullets?" the Tenth Doctor asks his companion Rose while being chased all around a big old Scottish house by a werewolf in *Tooth and Claw*. Perhaps he meant it sarcastically, because the notion that werewolves are susceptible to 'Ag' ammunition almost certainly derives from the Universal Pictures monster movie *House of Frankenstein* (1944) – in which 'Wolf Man' Larry Talbot (Lon Chaney Jr) learns of the Gypsy tradition that a lycanthrope such as he may only be killed "by a silver bullet fired from a gun in the hand of a woman who loves him..."

There was nothing new in *Doctor Who* incorporating elements from classic horror films, which were all over the programme between Seasons 12 and 14: strangely animated mummies, a Frankenstein monster, a disembodied-but-crawling hand, a murderous ventriloquist's doll... Odd, then, that Tom Baker's Doctor *didn't* meet a moonlight-activated, silver-allergic Wolf Man figure around that time, but perhaps it'd have been judged too similar to the Mr Hyde-like anti-matter man in *Planet of Evil* (1975). The closest the Fourth Doctor got, in fact, was when he himself became an alien 'Werelox' in the *Doctor Who Weekly* comic strip *The Dogs of Doom* (1980).

So *Tooth and Claw*'s trad werewolf encounter was long overdue; the 'Vulpanan' Mags (Jessica Martin) in *The Greatest Show in the Galaxy* (1988-89) was a friend, not a foe. Mags, though, was said to be susceptible to silver bullets... which ex-UNIT chief the Brigadier (Nicholas Courtney) used to destroy the demonic Destroyer in *Battlefield* (1989). On that occasion, UNIT's quartermaster was said to have rounds of silver-tipped ammo stored – so could it be that the Fourth Doctor and UNIT really *did* face werewolves in some untelevised adventure, circa 1976-77, after all?


STAY AWAY FROM ME! CAN'T... CONTROL MYSELF!

Above: The werewolf on the trail of Queen Victoria.

Left: *Doctor Who Weekly* comic strip *The Dogs of Doom* (1980).

Opposite page top right: The Doctor (David Tennant) and Rose Tyler (Billie Piper) arrive at Torchwood House in 1879.

Opposite page below left: Father Angelo (Ian Hanmore) leads the Brethren in the takeover of Torchwood House.

Opposite page inset: Director Euros Lyn.

Opposite page below: Behind the scenes in the observatory.

FIRST BROADCAST: 22 April 2006

Cowled monks use martial arts to take possession of a moorland house...

00m 25s The house steward (Ron Donachie) tells Father Angelo (Ian Hanmore) that he and his brothers aren't welcome, especially not today. Cut from the finished programme was the steward's insistence that: "You'll have to seek charity in the village, not here."

"Would you like my wife while you're at it?" says the steward following Father Angelo's assertion that they've come to take the house. Originally, Angelo responded: "Women will not be necessary. Only the house."

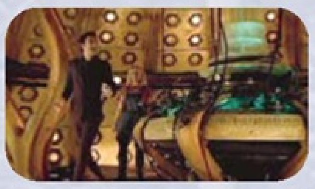
01m 12s Writer and showrunner Russell T Davies' scripted stage directions specifically invoked the dizzying martial arts scenes in director Ang Lee's hit *wuxia* movie *Crouching Tiger, Hidden Dragon* (2000) as a touchstone for the subsequent fight scene: "slo-mo fight, bullet-time, pure Crouching Tiger, monks sailing over the heads of the stablehands!" Members of the Korean Kickboxing Association Wales were flown on wires during the course of this sequence, supervised by stunt co-ordinator David Forman.

But *Tooth and Claw* wasn't the first production to put martial arts moves into a wolf-themed horror show. Prior to production, director Euros Lyn had viewed Christophe Gans' historical action movie *Brotherhood of the Wolf* (originally titled *Le Pacte des loups*, 2001) – in which members of the eponymous secret society use the monstrous 'Beast of Gévaudan' to terrorise the population, in the ultimate hope of inspiring an uprising against King Louis XV (1710-74).

DAVID TENNANT
BILLIE PIPER
DOCTOR WHO
TOOTH AND CLAW
by Russell T Davies

02m 00s Soon, the brothers haul a cage into the cellar where the household staff are being held prisoner, along with Lady Isobel McLeish (Michelle Duncan) – who addressed the steward by name in a cut exchange: “They’re madmen, Jacob. Every single one of them. Utterly insane.” The cellar (among other locations) was found at Headlands School, used by Lyn for the funeral parlour sequences in *The Unquiet Dead* (2005). Various parts of the same building also featured in *The Empty Child* (2005), *Daleks in Manhattan* (2007) and the *Sarah Jane Adventures* serial *Goodbye, Sarah Jane Smith* (2010).

Meanwhile, in the TARDIS...



03m 02s “What do you think of this? Will it do?” Rose (Billie Piper) asks the Doctor (David Tennant), showing off short dungarees and a T-shirt emblazoned with a crown motif. The latter might be just the thing if one were to run into a monarch, say...

“It’s good to be a lunatic,” sings the Doctor – along with Ian Dury and the Blockheads’ *Hit Me with Your Rhythm Stick*, which reached number one in the UK singles chart in January 1979 (for just one week, from the 27th). He then offers to take Rose to see Dury and the Blockheads at the Sheffield Top Rank (now part of the O2 Academy chain) on 21 November 1979 – although the band actually appeared at said venue on 6 December 1977 (supported by Moon), then 15 December 1980 (supported by Basement 5 and Blurt).

In an earlier draft, the Doctor was tuned into a different New Wave hit altogether: *Lucky Number* by Lene Lovich, which peaked at number three on 18 March 1979.

04m 14s Twenty-five seemingly unbroken seconds after the TARDIS’ central column shuddered to a stop, the Doctor and Rose find themselves held at gunpoint by Scots Guards. “You will explain your presence,” demands Captain Reynolds (Jamie Sives) – who, strangely, doesn’t seem to require them to explain *specifically* how they came to emerge from a blue box that must surely have appeared out of thin air within the guards’ sight, or moments after they passed by the spot it now stands on!

Seeing the guards, the Doctor assumes they’re in Scotland in 1879 and adopts an archaic form of local argot... with Scots actor Tennant using his native accent for the only time in the series. “I’m dazed and confused,” he begins – invoking, perhaps, the former name of the fashion mag now known simply as *Dazed*. “I’ve been chasing this, this wee naked child over hill and over dale,” he continues – invoking a particular stanza from *Walter Lesly*, one of the traditional so-called ‘child ballads’, in which a lovely lassie flees the roguish Walter by running “over moss and over muir... And over hill and over dale, without stockings or shoon.” Finally, he addresses Rose as “you timorous beastie” – after the opening lines of Robert Burns’ poem *To a Mouse, on Turning Her Up in Her Nest With the Plough, November, 1785*: “Wee, sleekit, cowrin, tim’rous beastie,/O, what a pannic’s in thy breastie!”

05m 00s Having identified himself as “Dr James McCrimmon, from the township of Balamory” – after the proper name of his second incarnation’s companion Jamie (Frazer Hines) and the colourful locale of the CBeebies series of that name (2002-05) – the Doctor claims to have a doctorate from the University of Edinburgh, having “trained under Dr Bell himself...” He means Dr Joseph Bell (1837-1911), whose methods and personality inspired his former clerk Arthur Conan Doyle to create the fictional consulting detective Sherlock Holmes. Specifically, Bell is said to have served →

Essential Info

» *Tooth and Claw* didn’t feature in writer and showrunner Russell T Davies’ original plan for the second run of the revived series – but a spare idea about ‘Queen Victoria and a werewolf’ was pressed into service when it was decided to rejig the planned sixth episode, *The Runaway Bride*, as the 2006 Christmas Special. Having rejected an unknown writer’s treatment – in which Victoria hunted a vampire inside Buckingham Palace – Davies chose to write the episode himself, at speed.

» The title came from “Nature, red in tooth and claw” – a line in Alfred, Lord Tennyson’s poem *In Memoriam A.H.H.* (1850), written for a friend who’d died suddenly aged 22. On Sunday 5 January 1862, shortly after the death of her beloved husband Albert, Victoria wrote in her personal journal how she was: “Much soothed & pleased with Tennyson’s ‘In Memoriam’.”

» Directed by Euros Lyn, the bulk of the episode was recorded over 14 days. Work began on Monday 26 September 2005 at Penllyn Castle near Cowbridge, the venue for the opening courtyard fight. Moorland scenes were recorded on Gelligaer Common on the Tuesday, while Craig-y-Nos, on Brecon Road, Pen y Cae became the frontage of Torchwood House on the Wednesday. Four different houses and two studios provided the various Torchwood House interiors: cellar and bedroom scenes were recorded at Headlands School in Penarth; the dining room was at Llansannor Court in Llansannor; the stairwell, parlour and entrance hall were at Treowen Manor in Dingestow; and kitchen, study and library scenes were recorded at Tredegar House in Newport. The observatory was realised in studio at the programme’s regular Unit Q2 base (as were the TARDIS interiors), with various corridor and insert shots completed at HTV Studios.

» **DWM** readers ranked *Tooth and Claw* 89th (out of 241) in the ‘First 50 Years’ poll of 2014.

→ as Queen Victoria's personal surgeon whenever she visited Scotland...

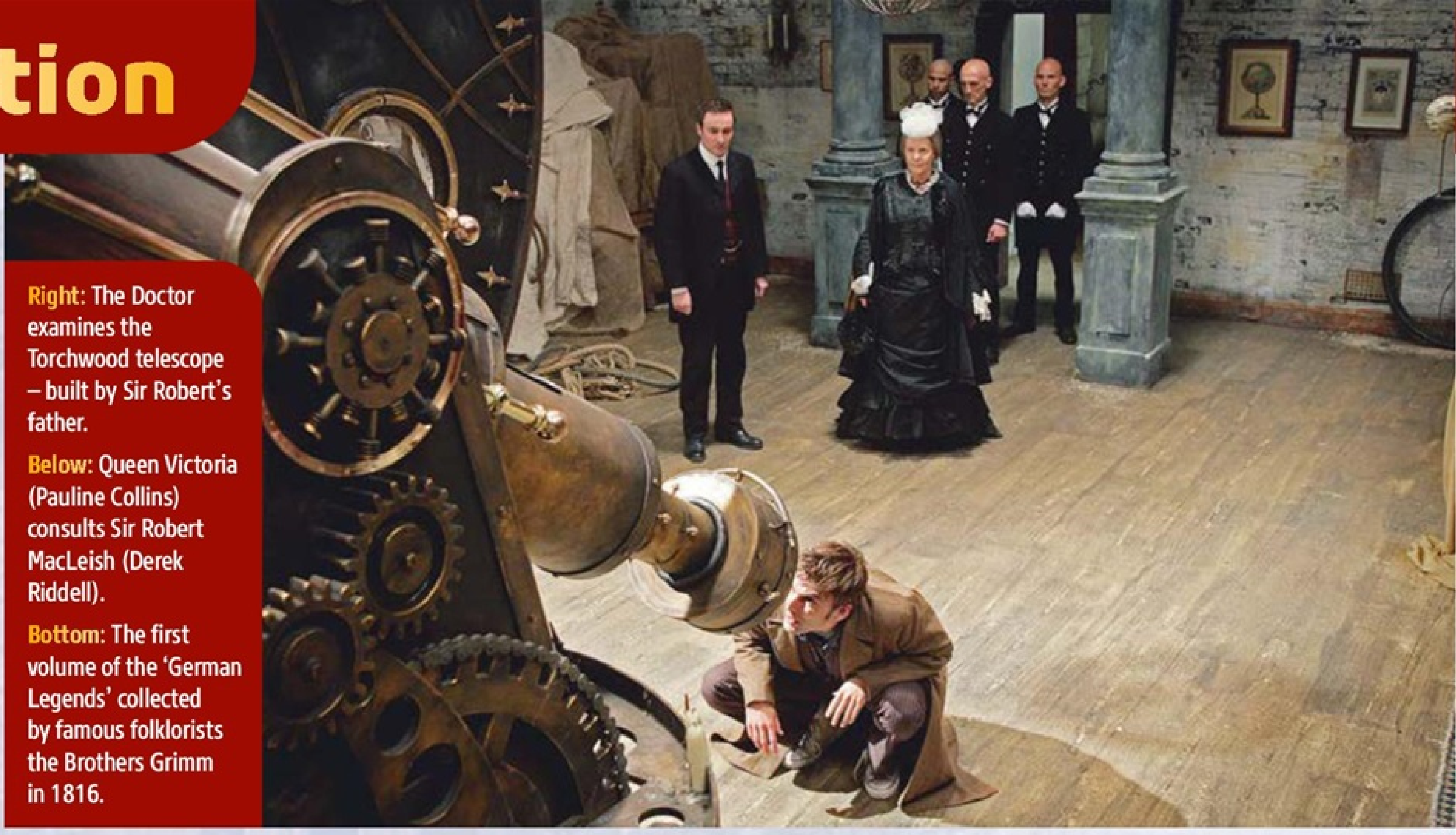
Perhaps the Doctor's claim isn't as fanciful as it appears. In *The Moonbase* (1967), the Second Doctor (Patrick Troughton) told his companion Polly (Anneke Wills): "I think I took a degree once in Glasgow. 1888, I think. Lister..." Back in **DWM** 426, *The Fact of Fiction* suggested that his memory was at fault – because by 1888 antiseptic pioneer Joseph Lister (1827-1912) had long since moved on from the Glasgow Royal Infirmary and had taken up a post at King's College Hospital in London. So could it be that this Doctor has properly remembered studying under another famous Scottish surgeon in another famous Scottish teaching hospital altogether, albeit in the same year – 1888?

As written, the Doctor's mention of Joseph Bell prompted him to recall how he'd picked up "the skills of observation" from his alleged former tutor: "I can't help but notice, you're very armed to the teeth, for such a quiet stretch of road, now why would that be? Who would the Scots Guard be protecting?"

05m 28s The occupant of the carriage that the guards are escorting is none other than HM Queen Victoria (Pauline Collins) – who, it must be said, bears an exceedingly strong resemblance to 'Liver bird' Samantha Briggs, with whom the Second Doctor joined forces to solve the mystery of the missing Chameleon Tours passengers in *The Faceless Ones* (1967).

(Pauline Collins was, of course, returning to *Doctor Who* for the first time since she'd turned down 1967 producer Innes Lloyd's offer of an additional 12 to 39 episodes – meaning in some parallel world, Samantha might have been the Second Doctor and Jamie's companion up to and including most of 1968's *Fury from the Deep*.)

In *The Curse of Peladon* (1972), the Third Doctor (Jon Pertwee) rather vaguely told Jo Grant (Katy Manning) that he may have attended Victoria's coronation (at Westminster Abbey on 28 June 1838) – but it would seem that they didn't meet on that occasion, unless the Doctor was going under another assumed identity at the time.



Right: The Doctor examines the Torchwood telescope – built by Sir Robert's father.

Below: Queen Victoria (Pauline Collins) consults Sir Robert MacLeish (Derek Riddell).

Bottom: The first volume of the 'German Legends' collected by famous folklorists the Brothers Grimm in 1816.

A tree on the railway line has forced HMQ and her guards to continue their journey to the royal residence at Balmoral by road – since they fear an assassination attempt by Chartists, Anarchists or Fenians, as listed by the Queen in another cut line...

06m 56s ... but only the Irish nationalist Fenians might reasonably be said to have motivated any of the individuals behind the several attempts made on her life up till now, as the Doctor relates to Rose en route. He says these numbered six, but arguably Victoria had faced seven attempted assassinations before 1879: by the lunatic gunman Edward Oxford in June 1840; twice by another gunman, John Francis, on two consecutive days in May 1842; by the teenager John William Bean the following July; by unemployed Irish brickie William Hamilton in June 1849; by another lunatic, Robert Pate, in 1850; and by Irish political activist Arthur O'Connor in February 1872. Following the events of *Tooth and Claw*, a disgruntled poet named Roderick Maclean fired on the Queen's train at Windsor railway station in March 1882 – and sometime circa 1883, the alien Josiah Samuel Smith (Ian Hogg) plotted to employ the deranged explorer Redvers Fenn-Cooper (Michael Cochrane) as his assassin in his scheme to murder the so-called "Crowned Saxe-Coburg" – as the Seventh Doctor (Sylvester McCoy) learned in *Ghost Light* (1989).

ZAHN UND KLAUE

At **11m 29s**, Queen Victoria describes how Sir Robert McLeish's father had excited her late husband Albert with a local legend regarding a wolf. A lost line had her quoting Bavarian native Albert: "The German forests are rife with stories, creatures of the night, and so forth..." It's absolutely true to say that werewolf stories feature in German folklore. The brothers Jacob and Wilhelm Grimm collected at least three in the first volume of their collection of *Deutsche Sagen* ('German Legends', 1816) – including *Der Wärwolf-Stein* ('The Werewolf Rock'), which tells how the eponymous rock, situated in a meadow near the Magdeburg village of Eggenstedt, got its name. The most famous *Wärwolf* of all, though, is surely Peter Stubbe (died 1589; spellings vary), aka 'the Werewolf of Bedburg', near Cologne – who was tried and horribly executed for multiple murders supposedly committed in wolf form.

Deutſche Sagen

von den Brüdern Grimm

Next, Rose bets the Doctor that she can make Victoria say, "We are not amused..." Every know-all knows that the joy-killing phrase may never in fact have been spoken by Her Majesty – but she'd become associated with it by the 1880s, nevertheless: it was put in her mouth by her secretary, Sir Arthur Helps, in the book *Royal Girls and Royal Courts* (1887), among other examples.

The Doctor tells Sir Robert that Rose is a feral child whom he purchased for sixpence in London.

07m 25s The royal party arrives at the home of Sir Robert MacLeish (Derek Riddell), who's agreed to shelter them for the night. You'd have expected the Doctor to make some comment about the massive telescope mounted in the roof space – and prior to cutting, he did. "Somebody's got a hobby," he remarked. "Astronomy. I like this place! Torchwood House..." This marked the first mention of the name of the house, ahead of the Queen's line about how her late husband Albert spoke often about the Torchwood Estate – but was the Doctor meant to muse on it in recognition? Because the name Torchwood was first spoken within his earshot two adventures beforehand, at the end of *The Christmas Invasion* (2005) – when something called Torchwood destroyed the Sycorax spaceship over modern-day London.

08m 42s The Doctor tells Sir Robert that Rose is a feral child whom he purchased for sixpence in London: "It was her or the Elephant Man, so..." It's not surprising that his rather unkind reference to the famously deformed Joseph (aka John) Merrick – famously portrayed by later War Doctor John Hurt in *The Elephant Man* (1980) – flies over Sir Robert's head, since in 1879 the 17-year-old Merrick was living an itinerant existence in Leicester, five years before his first appearance as a freak show exhibit.

DAVID TENNANT
BILLIE PIPER
DOCTOR WHO
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by Russell T Davies

09m 06s Reynolds has ordered his men "Mackeson and Ramsay" to carry a mysterious property contained in a small box into the house, after Her Majesty. Brevet Lieutenant-Colonel Frederick Mackeson and his nephew Captain James Ramsay were the two East India Company officers who escorted the priceless Koh-i-Noor diamond on its three-month journey from Bombay to London in 1850, when it was ultimately presented to Victoria as one of the spoils of the Second Anglo-Sikh War. However, Mackeson was stabbed to death in Peshawar in 1853, so it's unlikely that Reynolds' men are the Koh-i-Noor escorts.

12m 13s In the observatory, after the Doctor has examined Sir Robert's late father's "rubbish" telescope, the Queen orders dinner for seven. But what, exactly, will they be dining on? Earlier, it was claimed that (almost) all of Sir Robert's staff are away with Lady Isobel. A cut Victoria line plugged the gap, when she told Sir Robert: "In the absence of your cook, there's a hamper in my possession, a cold collation from the train."

13m 37s While the disguised monks prepare an unholy brew to give to the Queen's guards, Rose has gone to try on an evening dress – and found a maid hiding in Lady Isobel's wardrobe. Flora (Ruthie Milne) tells Rose how certain unnamed persons "came through the house". Prior to editing, she named those persons "The Brethren" and asked: "Did they attack you, Miss? Did they steal your clothes?"

Rose and Flora find one of the guards drugged, but Angelo has them chained to the other hostages in the cellar – where the black-pupilled Host waits in a cage.

16m 45s Over supper, Reynolds opines that local tales of livestock falling prey to some wolfish predator on the night of the full Moon disguise the work of thieves: "Steal a sheep and blame a wolf, simple as that." Only it isn't quite so simple, since the last wolves in Scotland – and, indeed, the British Isles – are said to have died around the turn of the 17th century. The Highland chief Sir Ewen Cameron of Lochiel is supposed to have killed a wolf in Killiekrankie in 1680, and a memorial stone south of Hemsdale marks the spot where 'THE LAST WOLF IN SUTHERLAND WAS KILLED BY THE HUNTER POLSON IN OR ABOUT THE YEAR 1700.' That said, the guest of a shooting tenant in Sutherland claimed to have seen "a great silver-grey female wolf" while sheltering in a cave one night in 1888: "in her eyes brooded a look of unutterable loneliness and misery..."

17m 41s While Sir Robert relates how a local boy will vanish from his homestead once in every generation, Rose speaks with the young Host (Tom Smith) – who named himself as such in lines trimmed from their subsequent dialogue. Originally, he described how an "empire of smoke and iron" was being forged to the south – and told Rose that, "This body is only a host."

Soon, having outlined his plan to "migrate to the Holy Monarch" in order to bring about the so-called "Empire of the Wolf", the Host claims that there's "something of the wolf" about Rose – an allusion to Rose having herself hosted the so-called 'Bad Wolf' entity when filled with the power of the Time Vortex in *The Parting of the Ways* (2005): "You burnt like the sun..."

20m 45s With the full Moon high, Angelo begins to chant in Latin: "*Lupus magnus est, lupus fortis est, lupus deus est...*" – ie, "The wolf is great, the wolf is strong, the wolf is God..." (The Latin was supplied by Davies' father, a teacher of classics.)

21m 23s While Rose urges her fellow hostages to work together to wrench their chains from the wall, the moonlit Host begins to transform – with stage directions describing "that classic shot of the half-wolf host, holding up his hand, watching it stretch, crack, and claw..." A particularly celebrated version of that 'classic' shot features in the first transformation sequence in *An American Werewolf in London* (1981) – which won creature creator Rick Baker the first Oscar awarded for Best Makeup.

22m 05s However: *Tooth and Claw*'s werewolf, revealed here, was realised by means of CGI – although monster makers Millennium FX campaigned for the beast to be crafted by means of practical prosthetics. "I know, I absolutely *know*, that there's a brilliant version of *Tooth and Claw* in a parallel universe with a Neill Gorton prosthetic werewolf running berserk!" rued Davies in **DWM** 369 – but combining a practical version with essential CG scenes would have doubled the cost. Computer animators The Mill were able to draw on very specific werewolf experience garnered by Jean-Claude Deguara while working for The Moving Picture Co (MPC) on *Harry Potter and the Prisoner of Azkaban* (2004) – MPC having created the CG version of the werewolf into which Professor Lupin (David Thewlis) transforms.

Sir Robert shows the Doctor to the cellar – where he helps Rose and the hostages escape the monster. Meanwhile, the Queen uses a pistol to dispose of the treacherous Angelo.

23m 54s The steward concludes that, having met a fusillade of rifle shots, the creature must have "crawled away to die" – whereupon he's hoisted up towards the ceiling by the monster, meeting a mercifully undepicted demise. We must assume that the creature had the wherewithal – or *were*-withal, perhaps – to find a route up to the level above, and managed to do so in complete silence. But debris doesn't shower the scene before the beast yanks the steward up, so the seemingly inexplicable thing is how it managed to raise the floorboards above in silence... unless by chance it discovered a huge pre-existing hole in the floor directly over the point where the steward was standing? →

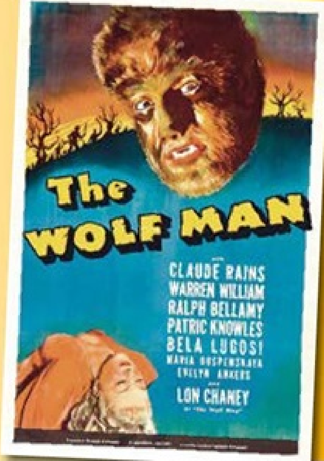
Above: The Host (Tom Smith) awaits the rising of the full Moon.

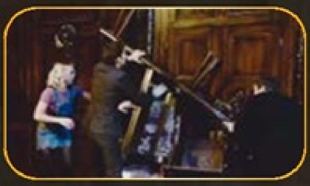
Left: Pauline Collins poses as Her Majesty Queen Victoria.

→ **25m 16s** Following the Doctor's suggestion that the Queen exits via a window, Sir Robert volunteers to go first, "the better to assist Her Majesty's egress" – earning HM's approval: "A noble sentiment, my Sir Walter Raleigh." She's alluding to the probably apocryphal story about how the toadyish Raleigh – formerly the Doctor's Tower of London cellmate, according to *The Mind of Evil* (1971) – once laid his cloak over a puddle so Elizabeth I wouldn't get wet feet. Bizarrely, Derek Riddell had played Raleigh in BBC One's *The Virgin Queen*, which aired in January and February 2006...

WHEN THE WOLF-BANE BLOOMS...

"Wolf's-bane, what about that?" asks Rose, while the Doctor's group comb-search Sir Robert's father's library for arcane information. Also known (intriguingly) as 'monkshood', the highly toxic *aconitum* flower supposedly gained the common name 'wolf's-bane' when it was used to poison wild animals in ancient Greece. Its association with werewolves has a much more modern origin, however – the doggerel verse composed by screenwriter Curt Siodmak for the Wales-set Universal horror movie *The Wolf Man* (1941): "Even a man who is pure in heart, and says his prayers by night/May become a wolf when the wolf-bane blooms, and the autumn moon is bright..."





27m 26s Reynolds has sacrificed himself so that the Doctor, Rose and Sir Robert can help barricade the Queen inside the library – located (like the kitchen and study) at the 17th-century Tredegar House in Newport, which had provided locations for both the previous adventures, *The Christmas Invasion* and *New Earth* (and would feature in many subsequent episodes, too). Bafflingly, the wolf stops short at the doors, then departs – despite Rose's lost remark, "I could get through those doors, no trouble."

30m 45s The Doctor's concluded that the creature properly known as a "lupine wavelength haemovariform" is repelled by mistletoe oil, worked into the wood of the doors at Sir Robert's father's behest. Use of poisonous mistletoe as a werewolf repellent was entirely Davies' invention (and the Brethren's, if the Doctor's assertion that they've trained the wolf to react against certain substances in order to control it is true).

31m 52s A volume in Sir Robert's father's library relates how, in 1540, a "shooting star" fell to Earth in the Glen of St Catherine, close to the Brethren's monastery – leading the Doctor to speculate that a single (alien) cell might have survived through generations of human hosts. Originally, the Doctor described it as a spore, or virus, or thought that began to grow. "But in its real form, it's a wolf?" asked Rose. The Doctor didn't know: "Maybe it just adopted that, mapped itself onto a local mythology."

In fact, the star's explosive landing could be seen in a 53-second online prologue (or 'TARDISode') a few days prior to broadcast. It continued with the werewolf hunting a crofter (Alan Dorrington) 300 years later, in a sequence recorded near Cefn-y-Crib on Wednesday 1 February 2006.

Why does the wolf want the throne, wonders Sir Robert? Rose's reply, recalling what she'd heard about "the Empire of the Wolf", was originally said in response to a lost Doctor line: "Think what it could do! With its knowledge of the stars, added to the might of Great Britain..."

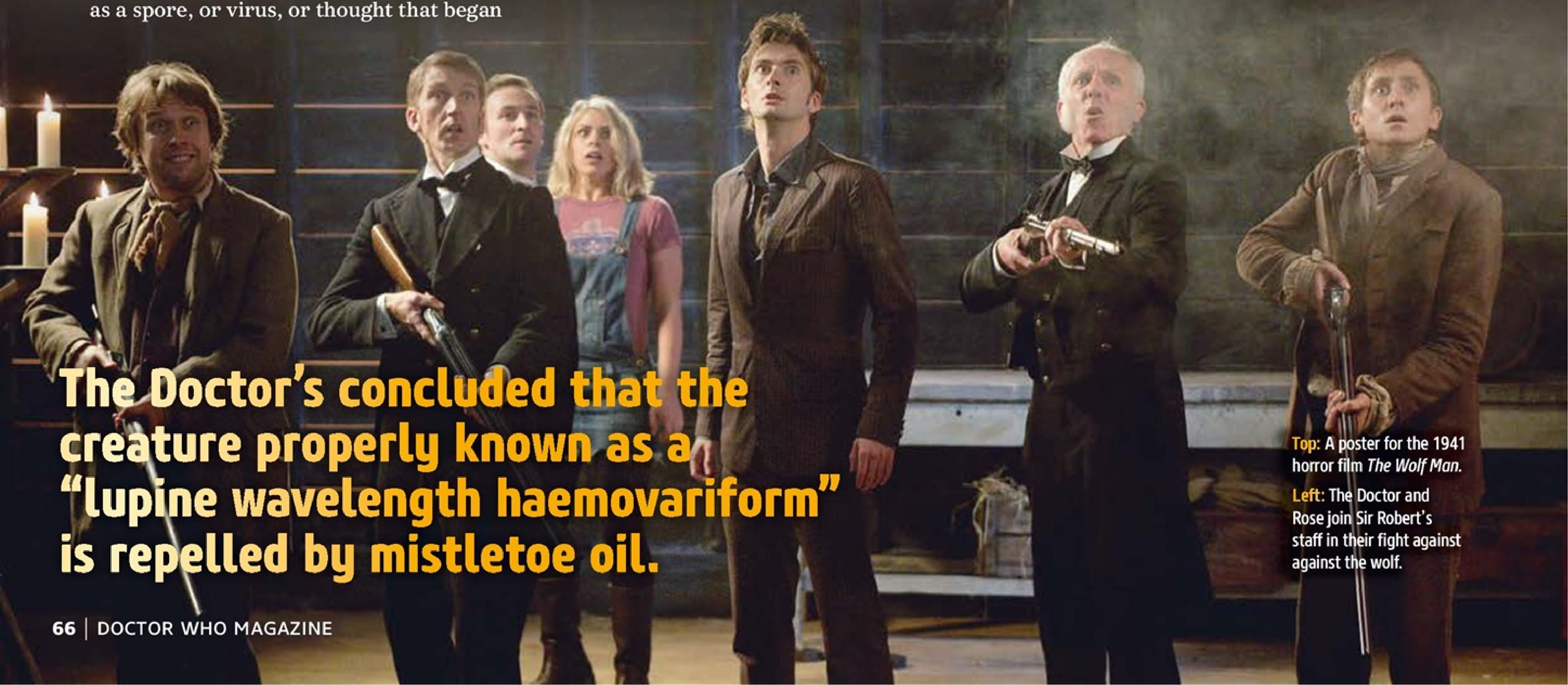
33m 03s Victoria's asked Sir Robert to find a safe place for the "property" she recovered from the strongroom after killing Father Angelo – the Koh-i-Noor diamond. The 'Mountain of Light' came to be in the Queen's possession after passing through many hands of many rulers of many parts of the Indian sub-continent, possibly as far back as the 14th century – hence the "legend" she accords it: "It is said that whoever owns it must surely die." (This legend appears, however, to have been a superstition invented by the British royal family – because since Victoria's death, the diamond has only been worn by women of the Saxe-Coburg and Gotha/Windsor line.)

"Well, that's true of anything if you own it long enough," counters the Doctor – a line that Davies, in an email correspondence published in *Doctor Who: The Writer's Tale* (BBC Books 2008), called "my favourite line in the whole series... Nice gag, fast, harmless – but actually, under that, it's lethal... That's a whole belief system, trashed."

Victoria was taking the diamond to the (fictional) royal jewellers of Hellier and Carew to be recut, since Albert had always insisted its shine wasn't right. In fact, visitors who saw the stone on display at the Great Exhibition of 1851 found it disappointingly dull – hence its re-cutting of 1852, when it was reduced in size from 186 to 105.6 old carats (to Albert's supposed disappointment).

The Doctor has just begun to speculate that Sir Robert's father's research and the diamond's re-cutting were all part of a trap for the wolf... when said wolf bursts through the skylight!

35m 07s The Doctor pulls the library doors shut behind him as he, Rose, the Queen and Sir Robert make their exit... and moments later, the werewolf is right behind them, in a corridor. But how did it bypass the mistletoe-oiled library doors, which it couldn't get past before?



The Doctor's concluded that the creature properly known as a "lupine wavelength haemovariform" is repelled by mistletoe oil.

Top: A poster for the 1941 horror film *The Wolf Man*.

Left: The Doctor and Rose join Sir Robert's staff in their fight against against the wolf.

DAVID TENNANT
BILLIE PIPER
DOCTOR WHO
TOOTH AND CLAW by Russell T Davies

35m 15s Lady Isobel rescues Rose from the wolf by throwing a bucket of mistletoe-infused water over it, so the Doctor's group can continue up to the observatory – which holds Sir Robert's father's legacy, or so the Doctor had stated in a brief lost line.

Sir Robert dies delaying the beast, which enters the observatory just as the Doctor and Rose channel the full Moon's light through the 'telescope' and the Koh-i-Noor, as intended...

38m 29s ... causing the creature, and its host, to dissipate. Whereupon the moonlight beam shuts off – but why? (Perhaps clouds have crossed the Moon at that precise moment – but if so, it would point to a significant flaw in the plan concocted by Sir Robert's father, in cahoots with Prince Albert.)

38m 47s The Queen has sustained a minor injury to her wrist – caused by the beast, perhaps? But it could have been worse: the non-fiction book *Doctor Who: Creatures and Demons* (2007) speculates that the republican parallel England visited by the Doctor and Rose in *Rise of the Cybermen/ The Age of Steel* (2006) just a few episodes later was actually created when Victoria was killed by the beast at Torchwood House in 1879.

It's not over yet, though – because the house is still surrounded by deranged, rifle-toting, martial artist monks. Their fate is never illuminated – but clearly, they've got nothing to lose, since high treason (as they've surely committed) will be punishable by death until 1998...

39m 19s Next morning, the Queen knights "Sir Doctor of TARDIS" – for which the Doctor offers "Many thanks, Ma'am." As well he might, since she's apparently fulfilled a long-nurtured desire. In *The Crusade* (1965), his first incarnation (William Hartnell) watched as Richard I (Julian Glover) made his schoolteacher companion Ian Chesterton (William Russell) "Sir Ian, Knight of Jaffa" – then told his other companion Vicki (Maureen O'Brien) how he almost wished he'd been knighted too. "That'll be the day," she replied. That day nearly-but-didn't-quite come in *The King's Demons* (1983) – when the Fifth Doctor (Peter Davison) was made "Sir Doctor" by (as it turned out) an android masquerading as Richard's successor, bad King John (Gerald Flood). But now, at last, it's here!

Rose, meanwhile, is dubbed "Dame Rose of the Powell Estate" – to which Rose replies, "They're never going to believe this back home..." Specifically, her mum Jackie (Camille Coduri) isn't going to believe it – having expressed much disgruntlement at the fact that neither Rose nor the Doctor were honoured for saving the planet in *World War Three* (2005): "You should be given knighthoods!"

The TARDIS travellers' honours do not appear, however, to have been formally recorded – since the first 'Dames Grand Cross' aren't supposed to have been appointed before 1917.

Then, at last saying she is not amused, Victoria banishes the pair of them from her Empire – saying that their world is "steeped in terror and blasphemy and death..." The Doctor's expulsion means that it's possibly just as well his seventh incarnation failed to meet her great-great-grandaughter Elizabeth II (Mary Reynolds) face to face in *Silver Nemesis* (1988). That said, if the Royals had maintained a familial grudge against the Doctor, it seems to have been forgotten after he prevented the intergalactic cruise liner *Titanic* from flattening Buckingham Palace in *Voyage of the Damned* (2007) – after which Liz Two (voiced by Jessica Martin) was heard thanking him and wishing him a happy Christmas.

The only deleted *Tooth and Claw* scene to be incorporated into *The Complete Second Series* DVD release followed on directly from here: the Doctor and Rose exited the house, paused to collect their thoughts, addressed one another as "Sir Doctor" and "Dame Rose"... and legged it.

41m 04s Transported back to the TARDIS by cart, the Doctor suggests to Rose that Victoria's haemophilia – ie, the blood-clotting disorder sometimes known as 'the Royal Disease' – was a euphemism for werewolfism. In fact, it's entirely possible for haemophilia to be caused as the result of a spontaneous mutation; and although three of Victoria's nine children – Princess Alice, Prince Leopold and Princess Beatrice – all suffered from the disease, they were born in 1843, 1853 and 1857 respectively, meaning there was no possibility that they could have picked up the same trait as a result of Victoria giving them "a quick nip", as the Doctor proposes. So he's clearly barking up the wrong family tree when he conflates haemophilia and alien lycanthropy – but that doesn't necessarily mean that he's wrong to suggest that alien wolf cells might have passed themselves through Victoria's descendants, waiting to mature in the early 21st century...

Right: Queen Victoria ennobles "Sir Doctor of TARDIS" and "Dame Rose of the Powell Estate".

Below: The Doctor investigates the origins of the wolf.

41m 56s And so the TARDIS dematerialises – again heading for 1979, perhaps? Because the interactive 'Red Button' adventure *Attack of the Graske* (2005) began with the Doctor having dropped off Rose in that very year – gone to see not Ian Dury at the Sheffield Top Rank, but Swedish megastars ABBA at Wembley Arena, also in November (where the group appeared over six consecutive nights between the 5th and the 10th). As it turned out, there's no evidence that the Doctor made it to Sheffield until 39 years later... in *The Woman Who Fell to Earth* (2018).

42m 46s Back at Torchwood House, the Queen declares her intention to found an institute dedicated to defending Great Britain against "enemies beyond imagination" – and the Doctor and Rose will eventually run into 21st-century Torchwood in *Army of Ghosts/ Doomsday* (2006). Some of the older Victoria's subsequent adventures with the staff of the institute she founded are dramatised in various Big Finish *Torchwood* audios, including *The Victorian Age* (2016) and *Fortitude* (2020) – in which Her Majesty is portrayed by Rowena Cooper. **DWM**

FURTHER INFO

DVD/BLU-RAY
The Complete Second Series
COMPANY BBC Worldwide
YEAR 2014/2015
AVAILABILITY Out now

APOCRYPHA

The adventures we might have missed between television episodes...

EXPLORATION EARTH: THE TIME MACHINE

Feature by **STEVE LYONS**

> *"A future is the destiny of this planet. Not you or all the Carrions can stop it. Chaos is passing. A glorious future is coming. Life, Megron. Life will take over this planet."*

The Doctor shows Sarah Jane Smith how the Earth was formed. In the process, the pair encounter a Lord of Chaos. The Doctor engages the Megron in a mental duel for the future of the planet, so that order may prevail...

1976 was the year in which *Doctor Who* went primordial.

The Doctor walked with incredible beasts in *The Doctor Who Dinosaur Book*, reporting his findings to the reader in the first person. He protected astronauts from, again, prehistoric creatures in *Dr Who and the Hell Planet* (see page 44), a story published in the *Daily Mirror*. Prior to both of these, however, he travelled even further back into our planet's history.

Exploration Earth was a long-running strand of BBC Radio's schools programming. It was broadcast on weekday afternoons, giving teachers a break while their classes listened to and learned from it. Any pupil required to listen on 4 October would have found more reason to pay attention than usual.

The Time Machine, the third episode in a series of four, put a unique spin on the *Exploration Earth* template, adopting the form of a 20-minute *Doctor Who* adventure. Tom Baker and Elisabeth Sladen reprised their TV roles on audio for the second time that year, the first being for the LP-exclusive story *Doctor Who and the Pescatons*.

The TARDIS' 'relative dimensional computer' malfunctions, sending it sliding through 'retrograde time'. The 'chronometric astrometer' reveals that

BBC RADIO COLLECTION
DOCTOR WHO
GENESIS OF THE DALEKS
EXPLORATION EARTH
TWO FULL-CAST ADVENTURES IN TIME AND SPACE

What Is It? A *Doctor Who*-themed episode of a BBC Radio schools programme.

Who Wrote It? Bernard Venables.

When Was It? It was broadcast on BBC Radio 4 VHF on Monday 4 October 1976, between Parts One and Two of *The Hand of Fear*.

Where Does It Fit? The Fourth Doctor is travelling with Sarah Jane Smith.

Why Does It Matter? It's the first broadcast *Doctor Who* radio drama.

The Daily Telegraph
BBC Audio
DOCTOR WHO
EXPLORATION EARTH

How Do I Find It? The first commercial release of this episode – billed as just *Exploration Earth* – was on CD in 2001. It was paired with the 1979 LP version of *Genesis of the Daleks*. Both can be downloaded via Audible. You could also track down the single-disc release given away with *The Daily Telegraph* in 2010 – or 2011's mammoth compilation, *Doctor Who: The BBC Radio Episodes*.

BBC
DOCTOR WHO
THE BBC RADIO EPISODES
ORIGINAL FULL-CAST DRAMAS
POLICE BOX
POLICE BOX

it has gone back four-and-a-half thousand million years. The Doctor decides to watch Earth's creation, but doesn't make any reference to the TARDIS scanner screen. He and Sarah launch a two-person capsule, injecting air into it first. The capsule's 'compressive tele-sight' lets them witness the events of millions of years in just minutes.

Best known for his works on the subject of angling, Bernard Venables had contributed to *Exploration Earth* before, as both writer and presenter. This was to be his only *Doctor Who* script, explaining, perhaps, why some of the details feel a bit off, including the Doctor and Sarah being quite irritable with each other. The latter does little but complain until the Doctor snaps at her to "stop wittering".

By the time our heroes arrive, the Earth's molten core is already enveloped in burning space gases. This is just as well for future continuity, as they don't get to see the Racnoss spaceship around which the planet formed (*The Runaway Bride*, 2006).

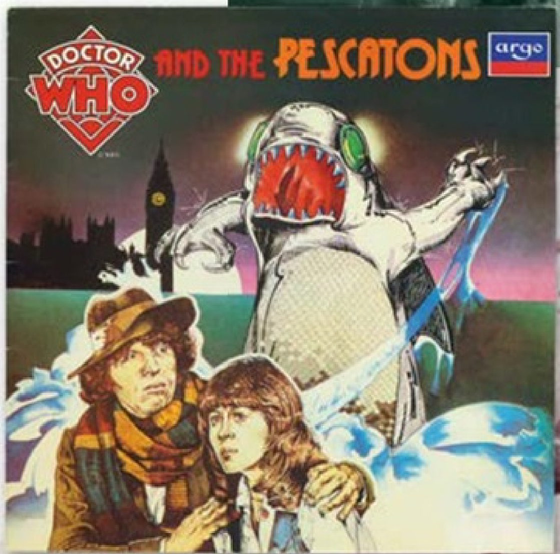
This, too, isn't a 'pure' historical story. The Megron, High Lord of Chaos and a member of the Carrion race, hangs around Earth throughout its cooling process. He names the Time Lords as his people's ancient enemies, always interfering. He doesn't appear to be doing much wrong, though, give or take the odd thunderbolt hurled at an interfering Time Lord. He's mostly just enjoying himself.

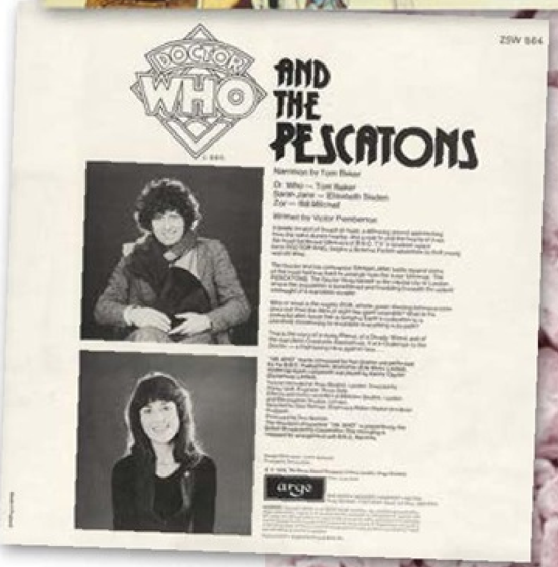
The Doctor insists that, in time, chaos will give way to order. Having thus enraged his foe, he skips forward in the TARDIS to prove it. As mountain ranges form on Earth, he finds the Megron still determined that "order will never come".

He's proven wrong, of course – whereupon the Doctor decides it's time to banish him. He beats the Megron in a contest of "telepathic will deployment", perhaps another term for the mind-bending seen earlier that year in *The Brain of Morbius*.

The Time Machine feels like a throwback to early *Doctor Who*, with its remit to educate its audience about historical matters. The aforementioned *Dinosaur Book* continued this trend, which in turn spawned the rather less successful *Doctor Who Discovers* series.

Maybe the *Doctor Who* angle helped the schoolchildren of 1976 to retain a bit more than usual from this episode of *Exploration Earth*. Let's just hope that none of them mentioned Lords of Chaos in their exam papers. **DWM**

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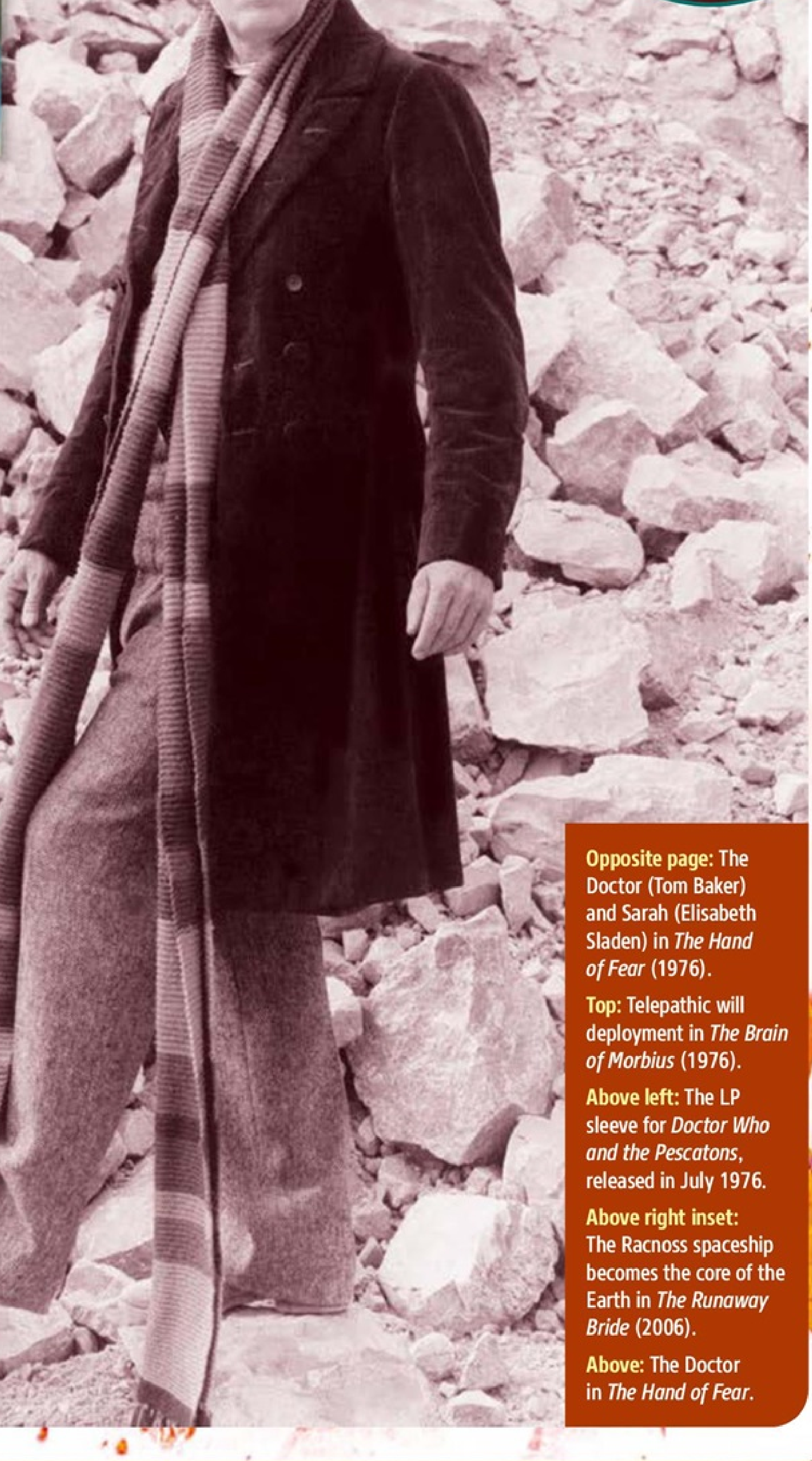
DOCTOR WHO AND THE PESCATONS

Narration by Tom Baker

Dr. Who — Tom Baker
Sarah-Jane — Elisabeth Sladen
Zor — Bill Mitchell

Written by Victor Pemberton

argo



Opposite page: The Doctor (Tom Baker) and Sarah (Elisabeth Sladen) in *The Hand of Fear* (1976).

Top: Telepathic will deployment in *The Brain of Morbius* (1976).

Above left: The LP sleeve for *Doctor Who and the Pescatons*, released in July 1976.

Above right inset: The Racnoss spaceship becomes the core of the Earth in *The Runaway Bride* (2006).

Above: The Doctor in *The Hand of Fear*.

Reviews

Our verdict on the latest episodes and products.

The Faceless Ones

Review by **PATRICK MULKERN**

Blu-ray Disc
BBC
DOCTOR WHO
THE FACELESS ONES
3 DISCS
PG

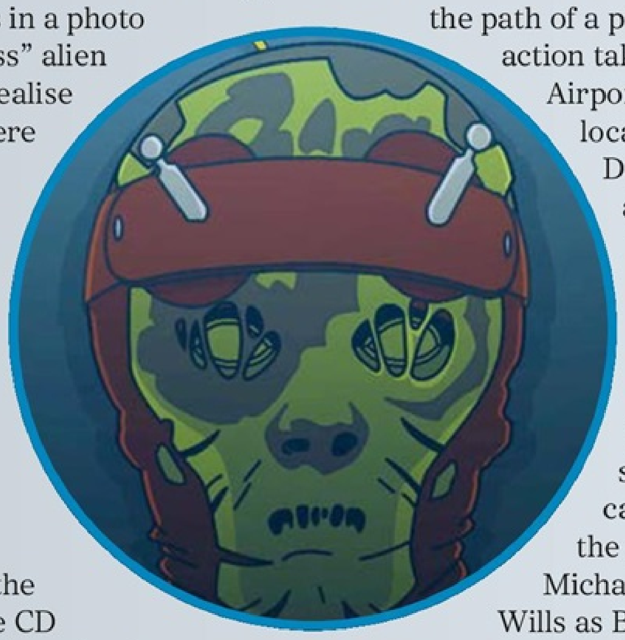
TRAVEL YOUR WAY
BBC DOCTOR WHO · THE FACELESS ONES
URS

Blu-ray

BBC Studios **RRP** £40.84 (Blu-ray steelbook), £25.52 (Blu-ray), £20.42 (DVD)
Featuring Patrick Troughton (Dr Who), Michael Craze (Ben), Anneke Wills (Polly), Frazer Hines (Jamie)

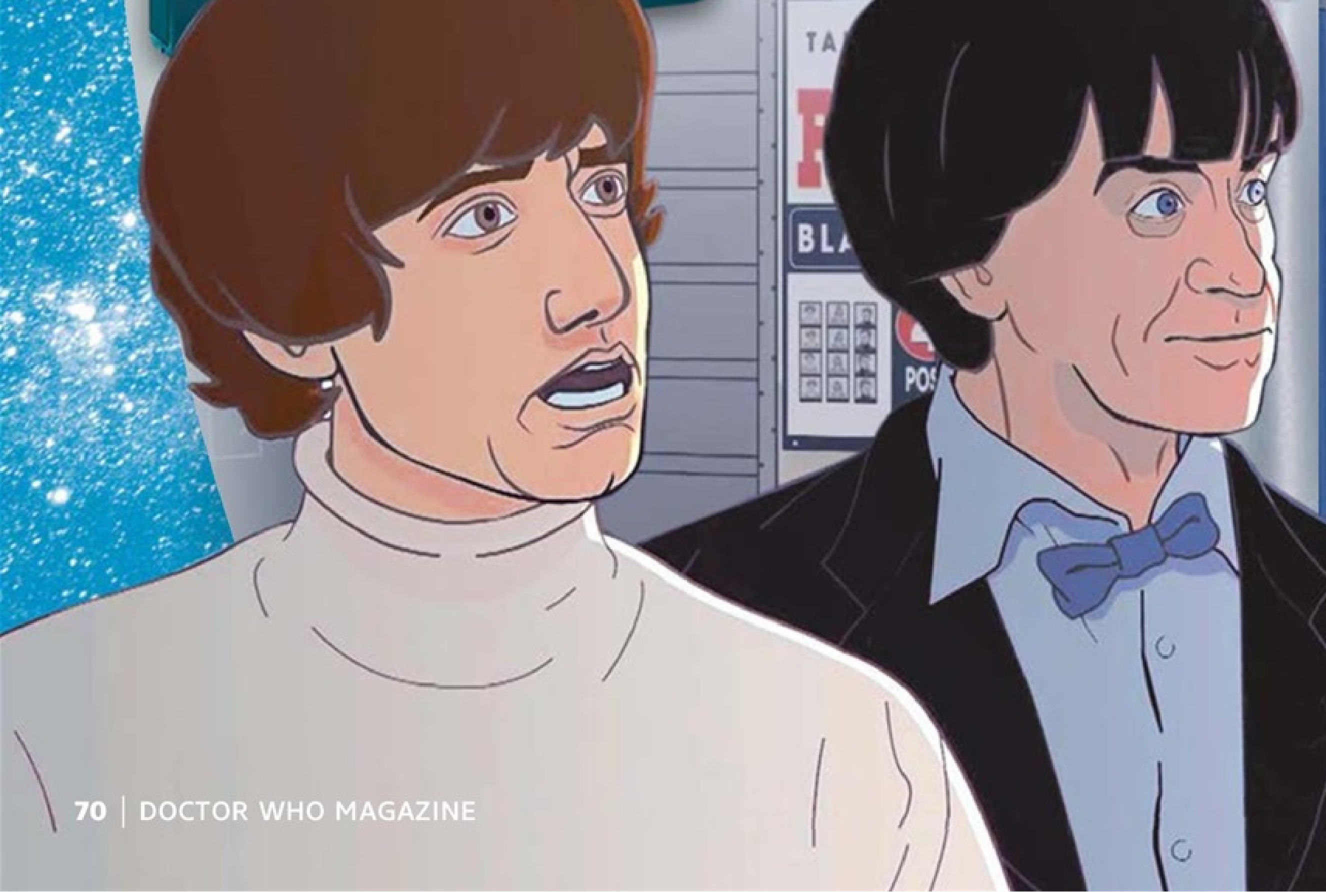
Such an evocative title – *The Faceless Ones*… It speaks of lost identity, blank features, discarded episodes and vital pages missing from the unfolding text of *Doctor Who*. I first came across the story in 1973 in the *Radio Times* tenth anniversary special, which gave a cursory synopsis of its "five episodes". For years, I assumed the blurry, bulbous-headed figures in a photo above were the "faceless" alien Chameleons – only to realise much later that they were companions Ben and Polly in spacesuits from the 1967 story *The Moonbase*.

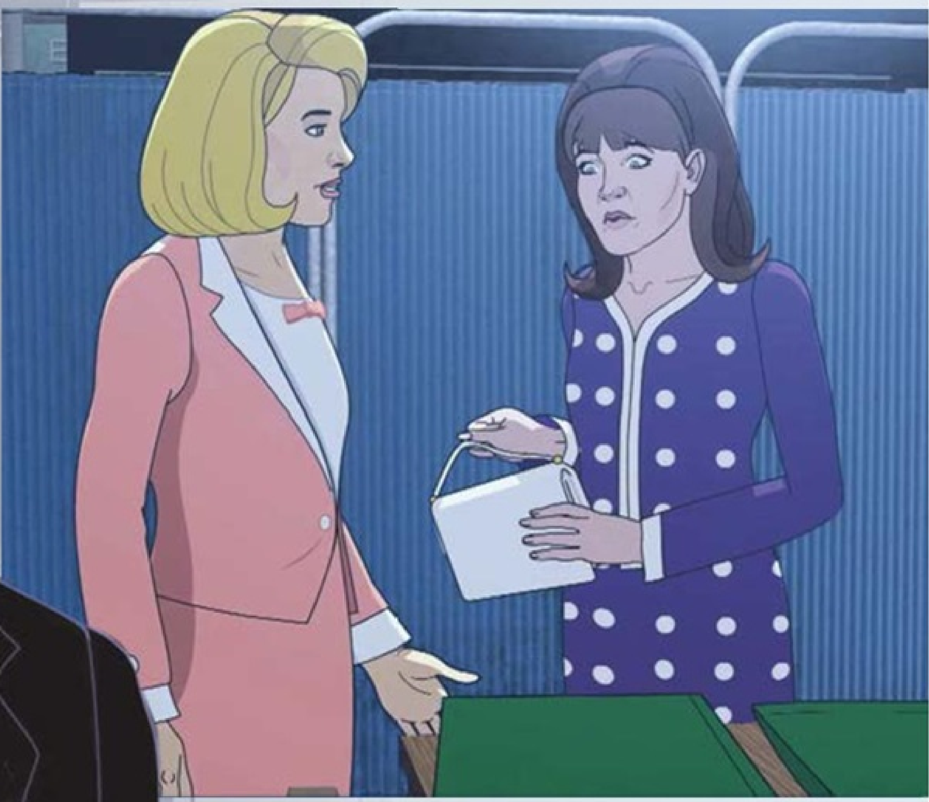
Over the decades, *The Faceless Ones* became more distinct. Fans who'd missed this early Patrick Troughton six-parter in 1967 could get a flavour via the Target novelisation, the CD soundtrack, two surviving episodes on DVD or even unofficial reconstructions of the other four (using telesnap photos taken off screen in the 60s). But it was only when seeing the entire serial beautifully animated in colour at the British Film Institute in February that I fully appreciated it. And it doesn't look 53 years old.

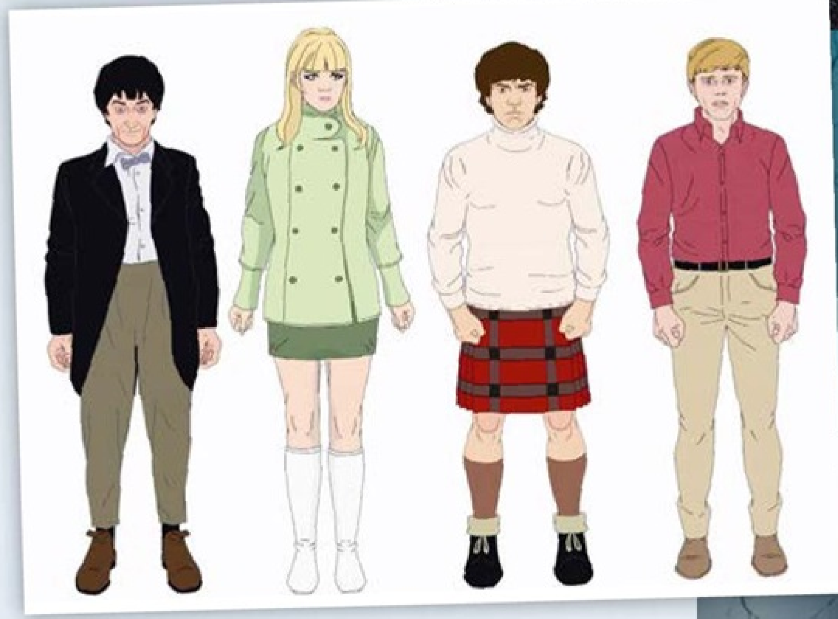


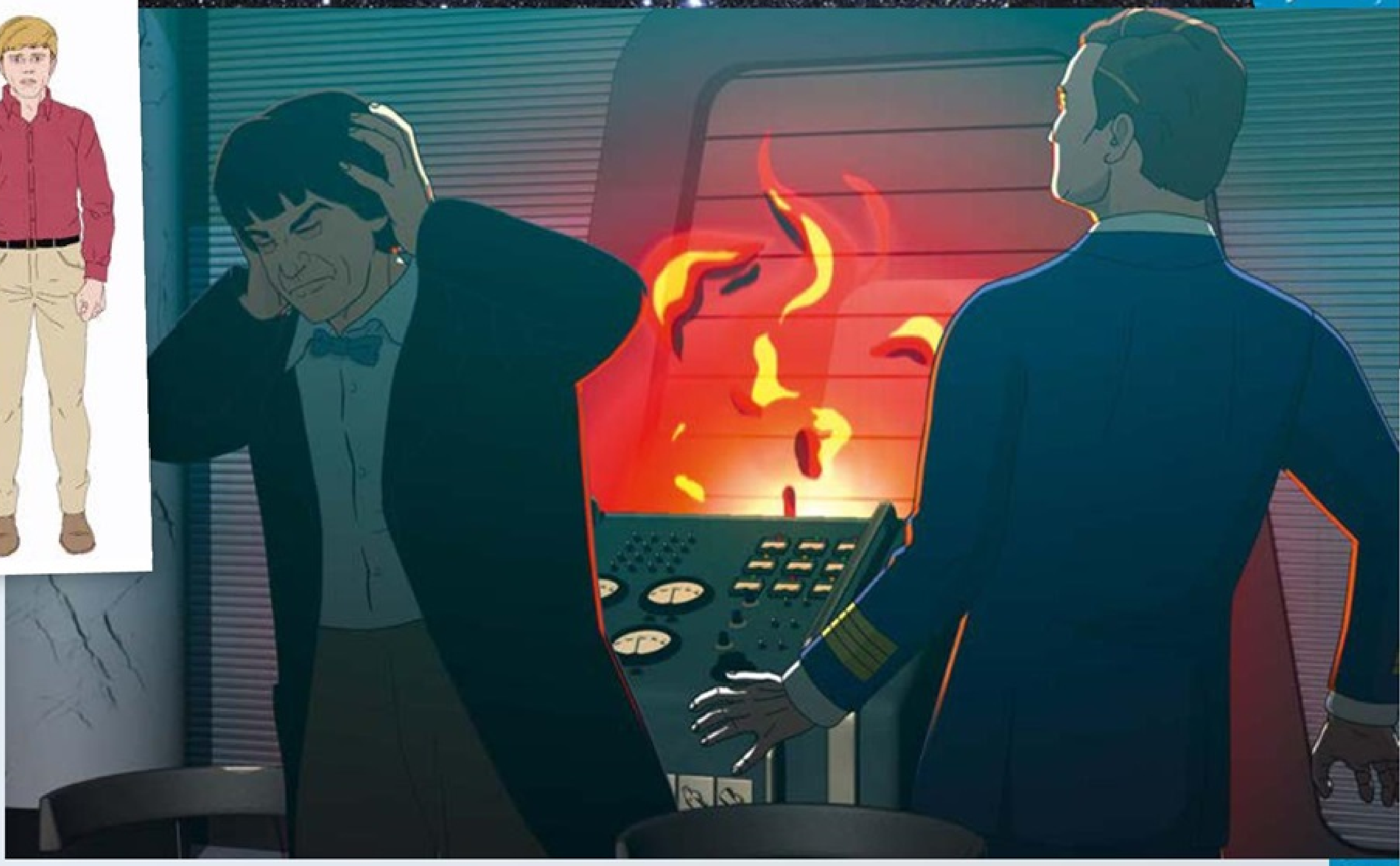
Easily overlooked among classics of that period, this was relatively grand-scale *Who*. Only the third adventure based (almost) entirely on modern-day Earth, it starts with the TARDIS landing on a runway in the path of a plane, and the ensuing action takes place at Gatwick Airport – with a wodge of location filming – as the Doctor investigates the abduction of youngsters by flight operator Chameleon Tours.

Departures and arrivals are the fabric of *The Faceless Ones*, crucially in the shake-up of the regular cast. Sadly, it writes out the gifted and gorgeous Michael Craze and Anneke Wills as Ben and Polly – nowhere near their expiry date. It also cements Frazer Hines as Jamie, the perfect foil for Troughton's Doctor, while doing a darn good job of establishing Pauline Collins as Sam Briggs. It's immediately obvious this sparky Liverpudlian, who even gets to kiss Jamie (twice), has huge potential as a companion. Collins, though, had the wisdom to turn down the BBC's offer. She









went straight on to a Joe Orton play and a successful career that peaked in a BAFTA win and an Oscar nod for *Shirley Valentine*.

Animations won't be everyone's medium, but they improve with each release and this one brings a moribund story to life. It's remarkably lustrous, with moody filters and striking perspective, and stays faithful to the original, with a few liberties taken with the indistinct form of the Chameleons, now a patchwork of claret and green. Troughton and his expressive face always fare well in these animations, and the likenesses of Ben, Polly and Jamie have improved. Occasional movements look jerky, notably running figures (raising titters at the BFI), but many sequences are impressive, with only a tussle in a car park between Sam and the villainous Meadows lacking choreography. Who knows, maybe the original was similar.

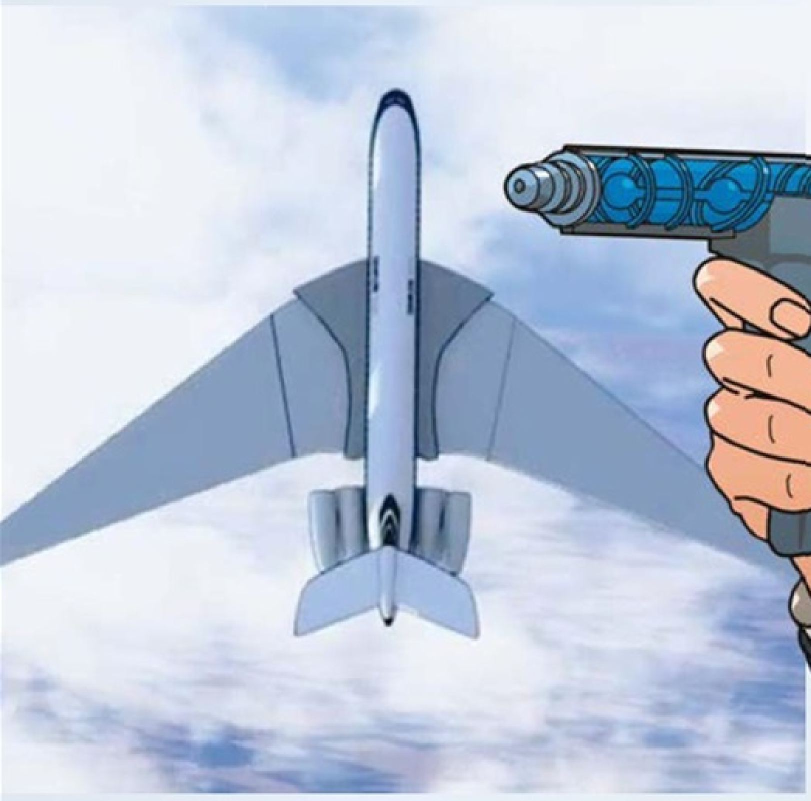
It's remarkably lustrous, with moody filters and striking perspective, and stays faithful to the original.

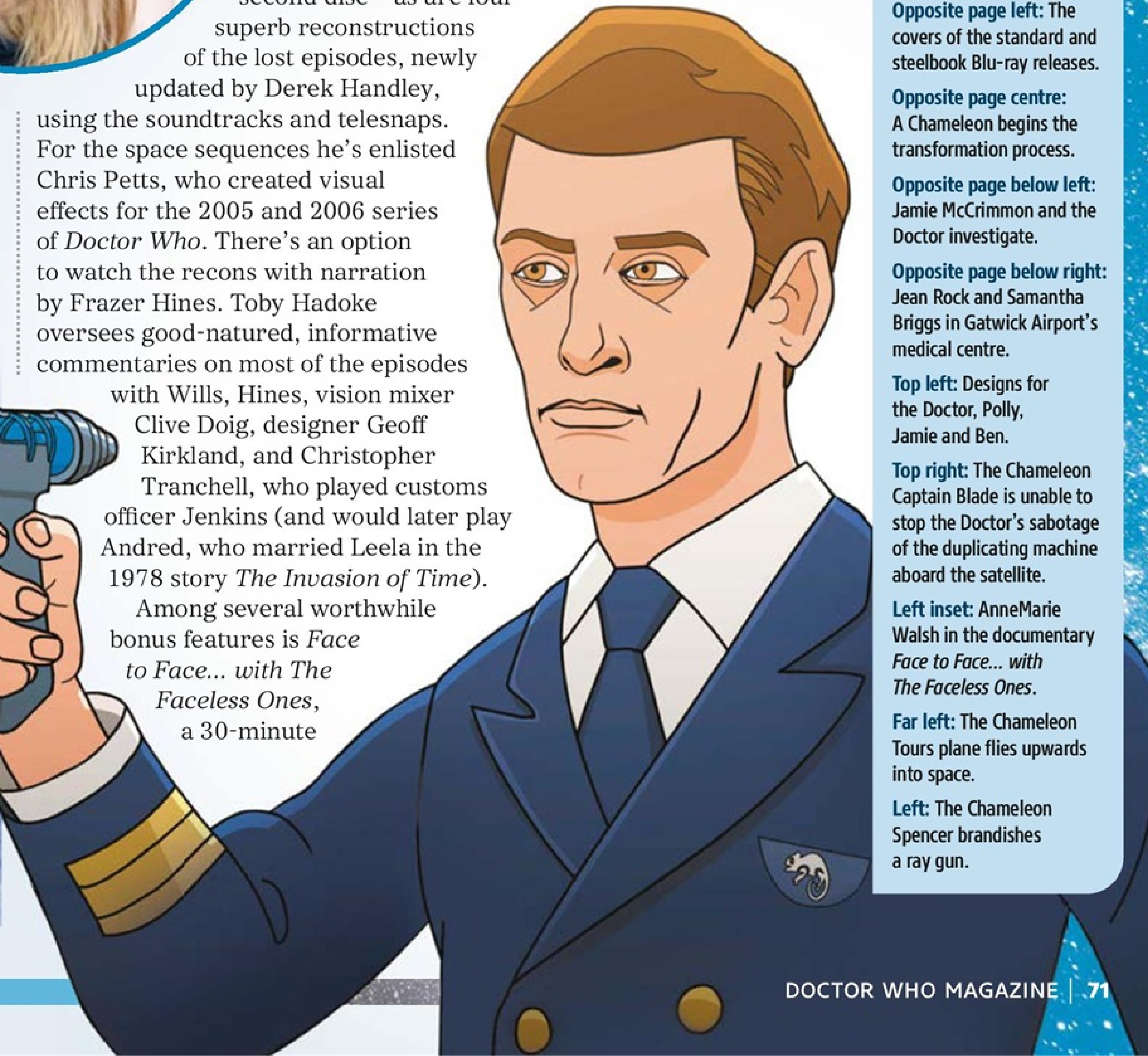
Economies are made in the costume department. On TV, Sam debuted in a peculiar white hat, omitted here; and when Inspector Crossland became the Chameleon Director, he donned a dark tunic. He stays in jacket and tie here. The illustrators allow themselves small touches to tickle the attentive fan. Jamie and the Doctor hide behind the *Mill Hill Times* (Troughton lived most of his life in that part of north London), and look out for the mug shots on Wanted posters in Gatwick's police station.

The package includes all six episodes animated in both widescreen colour and black and white, with the original soundtracks enhanced by Mark Ayres. You can compare with the telerecordings of Episodes 1 and 3, which still exist. They've been cleaned up and are on the second disc – as are four superb reconstructions of the lost episodes, newly updated by Derek Handley, using the soundtracks and telesnaps. For the space sequences he's enlisted Chris Petts, who created visual effects for the 2005 and 2006 series of *Doctor Who*. There's an option to watch the recons with narration by Frazer Hines. Toby Hadoke oversees good-natured, informative commentaries on most of the episodes with Wills, Hines, vision mixer Clive Doig, designer Geoff Kirkland, and Christopher Tranchell, who played customs officer Jenkins (and would later play Andred, who married Leela in the 1978 story *The Invasion of Time*).

Among several worthwhile bonus features is *Face to Face... with The Faceless Ones*, a 30-minute documentary that brings home the levels of dedication and skill that go into these animations. We hear from AnneMarie Walsh, the director-producer overseeing the project; the artist Martin Geraghty, who initiates the characters and aliens as drawings on pencil and paper; storyboard artists Barry Baker and Kevin Baldwin; animators Kate Sullivan and Tom Bland; and 3D compositor artist Rob Ritchie. For someone who can't even draw a chair, it really is interesting to see these talented people at work and put faces to names.

With this set, *The Faceless Ones* have regained their identity and been upgraded to First Class. **DWM**





Opposite page left: The covers of the standard and steelbook Blu-ray releases.

Opposite page centre: A Chameleon begins the transformation process.

Opposite page below left: Jamie McCrimmon and the Doctor investigate.

Opposite page below right: Jean Rock and Samantha Briggs in Gatwick Airport's medical centre.

Top left: Designs for the Doctor, Polly, Jamie and Ben.

Top right: The Chameleon Captain Blade is unable to stop the Doctor's sabotage of the duplicating machine aboard the satellite.

Left inset: AnneMarie Walsh in the documentary *Face to Face... with The Faceless Ones*.

Far left: The Chameleon Tours plane flies upwards into space.

Left: The Chameleon Spencer brandishes a ray gun.

Audio Frequencies

Reviewed this issue

Donna Noble: Kidnapped!
RRP £24.99 (CD), £19.99 (download)
The First Doctor Adventures: Volume Four
Featuring the First Doctor, Ian, Barbara and Susan
RRP £24.99 (CD), £19.99 (download)

Available from bigfinish.com

Review and illustration
by **JAMIE LENMAN**

I wonder how many people would have thought, back in 2008, that Catherine Tate, the biggest comedian on television, could slip so effortlessly into a dramatic role in *Doctor Who* and break all our hearts in the process?

And now, after two audio box sets alongside David Tennant's Doctor, Catherine Tate's character Donna Noble has been awarded that highest of honours: her very own Big Finish spin-off.

Kidnapped! is a four-part series set in the gap between the 2008 TV episodes *Forest of the Dead* and *Midnight*, as Donna recuperates at home – or at least tries to. At the start of Jacqueline Rayner's *Out of This World*, her overbearing mother Sylvia (recreated in all her needling glory by Jaqueline King) has arranged a girls' night out for her daughter with Donna's old school friend Natalie Morrison, in the hope that it will shake Donna out of her apparent torpor. The casting of Tate's real-life friend and Big Finish stalwart Niki Wardley as Natalie is a masterstroke, and the two effortlessly conjure a believable, decade-spanning camaraderie that instantly enchants us with its vibrant solidity. Natalie is Donna as she aspires to be – a woman with the same background and experiences, but who somehow achieved all the things Sylvia would have wished for her daughter.

This rivalry will come to a head later on, but in the meantime they work together on solving the mystery of several disappearances, all of them somehow connected to a speed-dating evening at the Pig and Poke pub. Off-duty Sontaran actor Dan Starkey provides an array of different characters in this and other stories, while guest villain Anthony Howell schmoozes his way through a colourful collection of very charming-sounding threats, his blithe promise to "sort of liquify" Donna amid the fraught finale being a particularly louche example.

CATHERINE TATE • JACQUELINE KING • NIKY WARDLEY
FROM THE WORLDS OF
BBC DOCTOR WHO
DONNA NOBLE
KIDNAPPED!

At the end of the story, Donna and Nat escape in the TARDIS (which has been left lying around for reasons that will become clear) as Ms Noble assumes the role of Doctor, with Nat as her faithful assistant. Although for the time being she's pretending to her old pal that she's fully in control, she lands them more or less by chance on Valdacki, a planet in thrall to the worst kind of threat – a PR agency – in John Dorney's *Spinvasion*. With a wonderful satirical twist worthy of *Black Mirror*, the Valdackians have been sold the concept of invasion by a lugubrious spin doctor (played by Phil Cornwell) as a means of avoiding the cost

of galactic war. Almost immediately, Natalie lands a top job at said agency while Donna is banished to the factory-prisons, in a canny reflection of their normal lives. Thankfully, both women are well-versed in office culture and set about tipping the scales – Nat through infiltration from within and Donna with a swish rebranding of the rebel leader, Coleridge (Nisha Nayar). As the invasion crumbles, the dynamic duo flit off into the Vortex and land up in a medieval monastery…

The great success of *Kidnapped!* is its delightful evocation of the fun and variety of the Tenth Doctor's era, even down to the traditional Doctor-lite episode, as in James Goss' *The Sorcerer of Albion*. In a nice nod to 1989's *Battlefield,* Donna is mistaken for Merlin by the titular sorcerer and packed off to the dungeons for a good chunk of the story, leaving Natalie to solve many of the ensuing puzzles – such as why the attendant monks appear to be moving while apparently dead, or why the monastery is under siege by an army of glowing knights. In the process, she's stalked by the TARDIS information hologram in the form of her playboy husband, Garrison, voiced by Sebastian Armesto. Through their exchanges we're afforded a peek into Natalie's domestic set-up, which seems to be not quite as idyllic as Donna might imagine, although she's unaware of this when the two are reunited at the story's climax. Special mentions go to David Schofield and Lydia West, who create a credible bond between sorcerer Parval and his granddaughter Vivien, fondly reminding us of a certain *other* crotchety old wizard and his long-suffering ward.

Matt Fitton's *The Chiswick Cuckoos* rounds off the set with a return to Earth and a neat drawing together of the many threads picked out along the way. Donna arrives home to confront her worst nightmare: a perfect facsimile of herself has replaced her in her mother's affections (and spare bedroom!) by being all that she could be and better. The titular kidnapping turns out not to apply to Donna but to the Doctor, who has fallen victim to the same forces behind the clandestine disappearances she was previously investigating.

Isla Blair returns from *Out of This World* as the leader of the Collectors, a diminutive alien race who intend to conquer Earth by riding around in copies of major world figures. Donna's insecurities are pushed to their absolute limits as a deranged doppelgänger of her mother goads her 'superior' duplicate into attacking her – a hideous psychological concept made terrible flesh through the lens of science fiction. Ultimately, it's Donna's painful admission of envy for her friend Natalie's seemingly perfect life that saves the day, in a tense scene where Nat must discern which is the 'original' and which is the 'cuckoo'. However, a subsequent heart-to-heart between the two friends underlines the futility of comparing your own life to someone else's, and after a special surprise cameo, we're left with the feeling that Donna has made another big step towards being the best she can be. Here's to many more steps!

Mark Gatiss' excellent anniversary drama, *An Adventure in Space and Time* (2013), gave us an awful lot. It gave us an appreciation of the peculiar combination of pressures and politics that culminated in the creation of *Doctor Who*. It gave us an insight into the vibrant personalities and treasured dreams of the many talented people who were there at the birth our favourite programme. And it gave us – perhaps most thrillingly – a brand spanking new original TARDIS team, familiar yet unfamiliar, colourful and pin-sharp, exploring the universe in widescreen like it was 1963 all over again.

> **Donna arrives home to confront her worst nightmare: a perfect facsimile of herself.**

Hooray for Big Finish then, who cannily seized upon this opportunity by rounding up actor David Bradley and his fellow crew members for *The First Doctor Adventures*, now in its fourth series. This new box set follows the formula laid out by the previous three and separates itself into two stories, each covering one of the twin pillars of 60s *Who*: the sci-fi serial and the historical. First up is a rematch with those most bug-eyed of monsters, the immortal Daleks, in Andrew Smith's *Return to Skaro*…

As the Doctor, Susan, Ian and Barbara step out of their 'ship' at the start of the →

Top left: Donna's mum, Sylvia Noble (Jacqueline King), in *Partners in Crime* (2008).

Top right: David Scofield and Lydia West play Parval and Vivien in Big Finish's *Donna Noble: Kidnapped!*

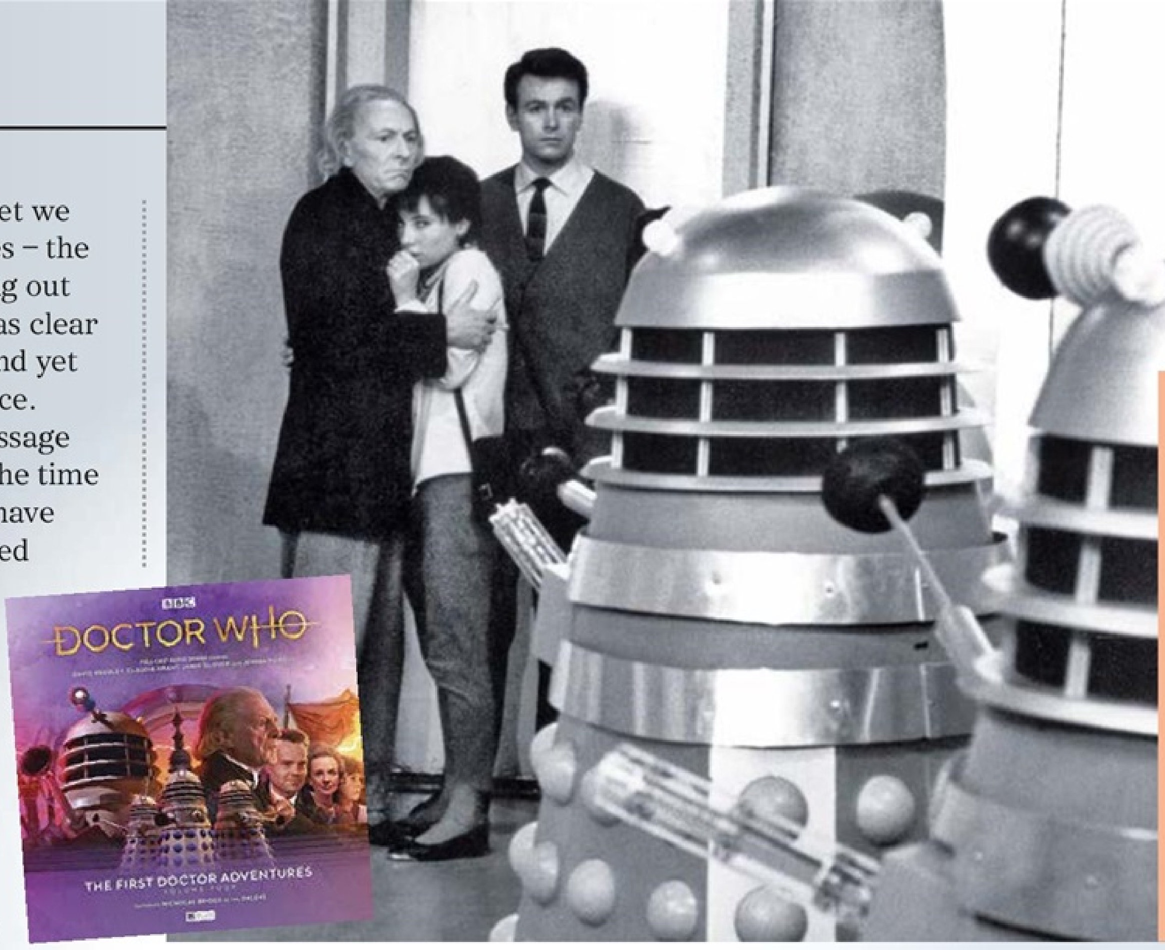
Centre inset: Dan Starkey lends his voice to numerous roles.

Right: Donna (Catherine Tate) in 2008 TV episode *The Doctor's Daughter*.

→ story, it's very definitely the planet we remember from those early episodes – the familiar ghostly, metallic chimes ring out through our headphones and paint as clear a picture as any three-walled set. And yet Skaro hasn't stood still in our absence. Smith takes care to illustrate the passage of time and shows us the effects of the time travellers' previous visit: the Thals have organised a nascent military and shed their fear of technology, even going so far as to salvage some of it from the destroyed Dalek city, developments that arouse suspicion in the TARDIS camp.

As our friends tiptoe carefully around the ruined citadel, the metal monsters are revealed with a surprising twist that could only really work on audio, wrongfooting the listeners' expectations and launching us into one of the Daleks' many attempts to persuade everyone that really, they're quite nice deep down. Tracey Wiles convinces as Thal scientist Treena, who has allowed her pursuit of knowledge to endanger herself and her friends, and it's perhaps in recognition of this shared failing that the Doctor is hesitant to condemn her.

Sadly, the Daleks can't maintain their friendly facade for very long and quickly set about wreaking havoc on the hapless Thals once again. For all the thrills and spills along the way, the method which the Doctor eventually employs to trounce them feels a bit pat, despite having been seeded early on in the story. But when the ride's this fun it's hard to worry too much about the destination.

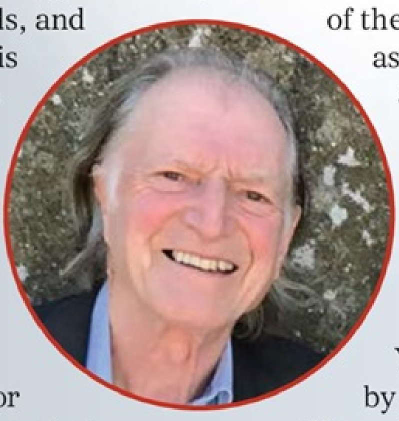


Left: The Doctor (William Hartnell), Susan (Carole Ann Ford) and Ian (William Russell) encounter a strange new foe in *The Daleks* (aka *The Mutants*, 1963-64).

Below inset: David Bradley plays the First Doctor.

Bottom: Sarah Jane Smith (Elisabeth Sladen) and the Ice Warriors in *The Monster of Peladon* (1974).

Sadly, the Daleks can't maintain their friendly facade for very long.



If *Return to Skaro* is a sequel to 1963's *The Mutants* (aka *The Daleks*), then Jonathan Barnes' *The Last of the Romanovs* could be seen as a counterpart to *The Aztecs* of the following year, inasmuch as the themes of interference and impotence are further explored. At times, it seems as though every character in the piece is hell-bent upon saving the lives of the deposed Tsar Nicholas II and his family – even their captor, Yakov Yurovsky, voiced once again by multi-talented Dan Starkey.

He and Bradley share a heartbreaking scene together as they each ponder their own inability to intervene in the notorious tragedy; Yurovsky because he cannot, and the Doctor because he must not. It's one of many touching character moments that this story greatly benefits from. Ultimately, the TARDIS team are forced to leave the Romanovs to their fate, and yet in a regrettable postscript, Susan implies that she may have helped Nicholas' youngest daughter to avoid execution. Rumours of Anastasia's possible survival fired the imagination of writers and investigators for almost a century, but as they've since been sadly debunked, the inclusion of this detail feels a little uncomfortable. It's a small criticism, however, in the face of such a resounding success. These stories don't seek to recreate the cherished performances of William Hartnell, Carole Ann Ford, William Russell and Jacqueline Hill; instead they honour them by allowing a new team of actors to establish their own versions of these beloved characters, and I for one would follow them anywhere. **DWM**

Talking Book

Doctor Who and the Monster of Peladon

Featuring the Third Doctor and Sarah Jane Smith
Written by Terrance Dicks
Read by Jon Culshaw
RRP £20

Available from BBC Audio

BBC
DOCTOR WHO
AND THE MONSTER OF PELADON
TERRANCE DICKS
READ BY JON CULSHAW

The Monster of Peladon is a curious beast (pun intended). It never seems to roar in the manner of the earlier *Curse of Peladon*, and because of the first visit to that world, the sequel holds a bit more resonance than it perhaps has any claim to. The TV version comprises six parts that substantiate script editor Terrance Dicks' claim that sometimes they were bashing out episodes in order to prevent the test card being broadcast on a Saturday teatime.

Dicks was best placed, then, to novelise Brian Hayles' scripts for Target Books, presented now as part of the continuing range of 'classic' *Doctor Who* novel audiobooks. The Third Doctor and Sarah arrive on Peladon a generation after the Doctor's last visit. The medieval planet is now firmly part of the Federation, its mineral wealth being mined to within an inch of its life. The superstitious Pels are being attacked by a ghostly apparition of the royal beast Aggedor, and when the Ice Warriors turn up, we have to wonder who the real monster of Peladon is.

It's not quite essential Terrance Dicks, but the prose displays his innate talent for distilling a bloated six-parter into a potboiling yarn that fair rattles along. The rattling is helped by range mainstay Jon Culshaw, who delivers another first-class reading. From that pitch-perfect rendition of Jon Pertwee's Third Doctor to the urgent and clear narration that ebbs and flows as pace requires, this is good stuff.

Elsewhere, the audio world-building matches the reading. Mine roofs crash down, Pel miners and Ice Warriors surge through tunnels, and Aggedor appears as a fiery apparition to blast rebels into oblivion in a packed aural landscape.

The Monster of Peladon is comfort listening. It's an average *Doctor Who* story given an above-average audio presentation – one that perfectly captures the era it belongs to.

MARK WRIGHT

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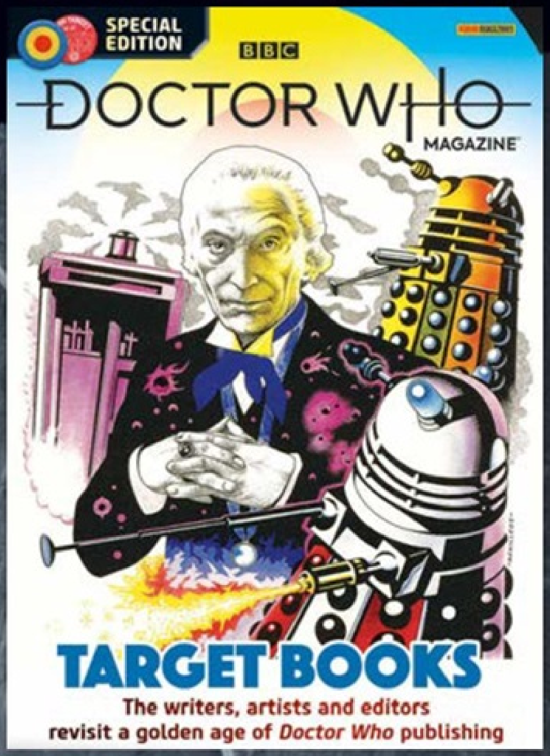
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Raising the stakes for Series 12 with executive producer Matt Strevens

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Your chance to bag the latest *Who* goodies!

WIN!

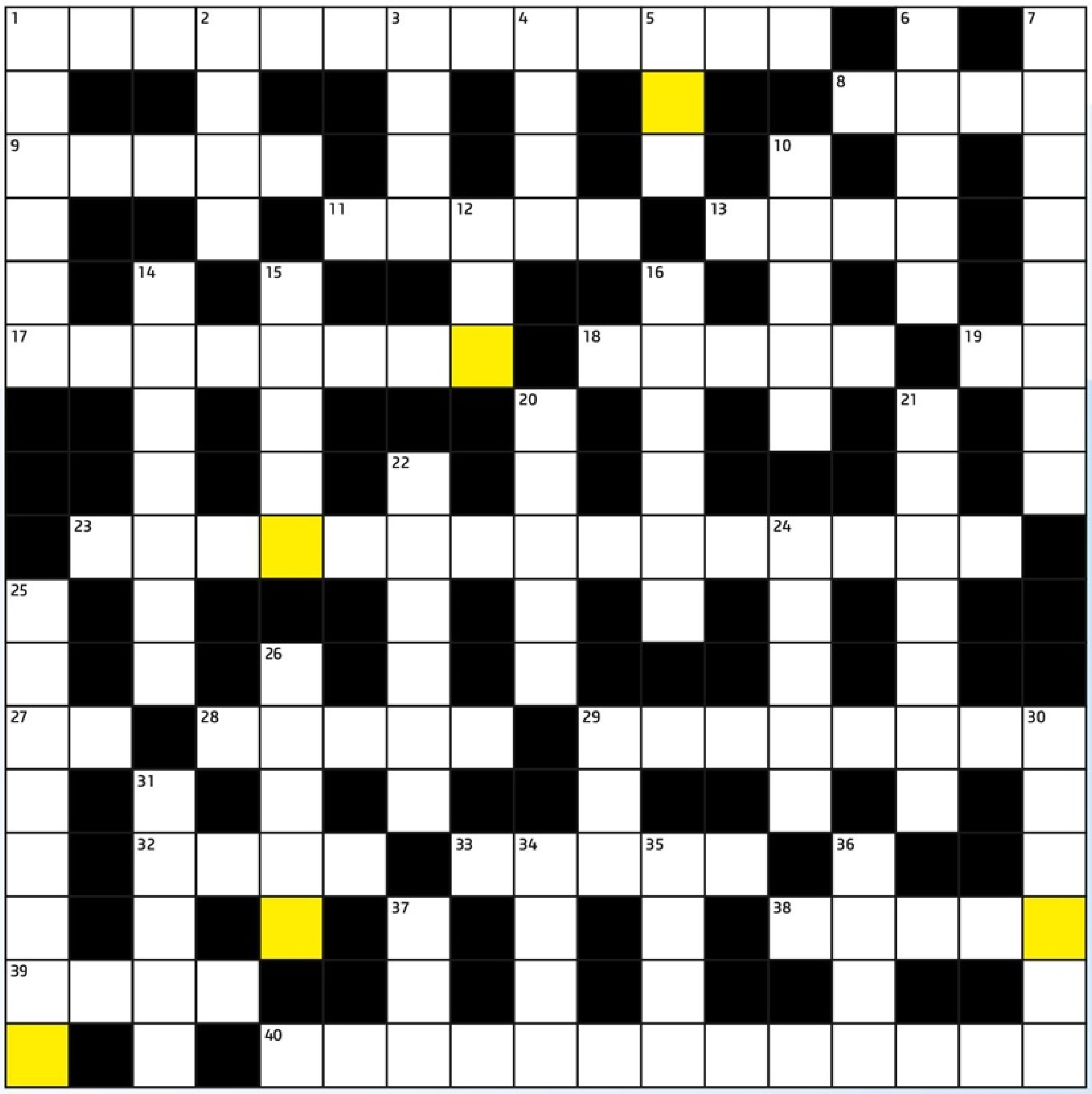
The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE COMPLETE TWELFTH SERIES
BLU-RAY STEELBOOK

The 2020 series of *Doctor Who*, starring Jodie Whittaker as the Doctor with Bradley Walsh as Graham, Mandip Gill as Yaz, and Tosin Cole as Ryan, is out now. The release includes all ten episodes: *Spyfall* Parts One and Two, *Orphan 55*, *Nikola Tesla's Night of Terror*, *Fugitive of the Judoon*, *Praxeus*, *Can You Hear Me?*, *The Haunting of Villa Diodati*, *Ascension of the Cybermen* and *The Timeless Children*. It's available now from Amazon, priced £49.99 as a Blu-ray steelbook, £39.99 as a standard Blu-ray and £34.99 on DVD. **DWM** has **FIVE** copies of the steelbook to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a false god encountered by the Doctor.

Do you know your Li H'sen Chang from your Chang Lee?

DWM CROSSWORD



ACROSS

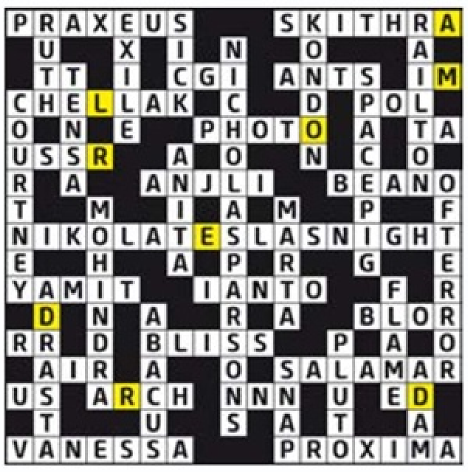
1 Deadly weapon contained inside 11 Across, The – (5,8)
8 A member of the Cult of Skaro (4)
9 A member of the Sevateem (5)
11 The Lone Cyberman (5)
13 (and 29) Two TARDISes occupying the same place in space and time (4,3)
17 Some say it's the most valuable substance in the universe (8)
18 ____ *of Destruction* (5)
19 *Abbrev* 7 Down, for example (1,1)
23 (and 1 Down) The Doctor's next encounter with her deadliest enemies (10,2,3,6)
27 A victim of the Macra on the motorway (2)
28 *The ____ Flesh* (5)
29 Pete Tyler (5,3)
32 Leader of the Savages (4)
33 Forest where the Doctor met Lorna Bucket (5)
38 Yaz's sister (5)
39 ___ *the Dalek* (4)
40 The Doctor: the – (8,5)

DOWN

1 See 23 Across
2 Part of the crew on the R1C (4)
3 One of the Kinda (4)
4 Planet visited by the Doctor during his quest to recover the Key to Time (4)
5 Brian ___ – played Sydney Newman in *An Adventure in Space and Time* (3)
6 *The Power of ____* (5)
7 This was what the Lone Cyberman wanted: the – (8)
10 She brought the Doctor and Clara together (5)
12 An unmade story from Season 21 (3)
14 Shobogan who discovered 40 Across (7)
15 He worked with Mickey at a garage near the Powell Estate (5)
16 Companion of the Doctor (6)
20 ____ K – one of the Happiness Patrol (5)
21 Daughter of Einarr (7)
22 One of the young men who passed the Selection (6)
24 River that runs under the foundations of the Palace Theatre (5)
25 Actor who played the Doctor (2,6)
26 Companion of the Doctor (5)
29 See 13 Across
30 (and 36 Down) Story editor (6,4)
31 Lieutenant who helped fight Cybermen (5)
34 Last of the Dæmons (4)
35 The Ice Warriors' home planet (4)
36 See 30 Down
37 Mute Voc robot (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: DREAM LORD

CRY OF THE VULTRISS
AUDIO DRAMA

New from Big Finish is *Cry of the Vultriss*, a full-cast audio drama starring Colin Baker as the Sixth Doctor, Lisa Greenwood as Flip Jackson and Miranda Raison as Constance Clarke.

Violently ejected from the Vortex, the TARDIS crash-lands on the remote planet of Cygia-Rema, a mountainous world ruled by the bird-like Vultriss. Their newly crowned Queen Skye is expecting first contact with alien ambassadors – the Ice Warriors – and the sudden arrival of the Doctor, Flip and Constance causes confusion.

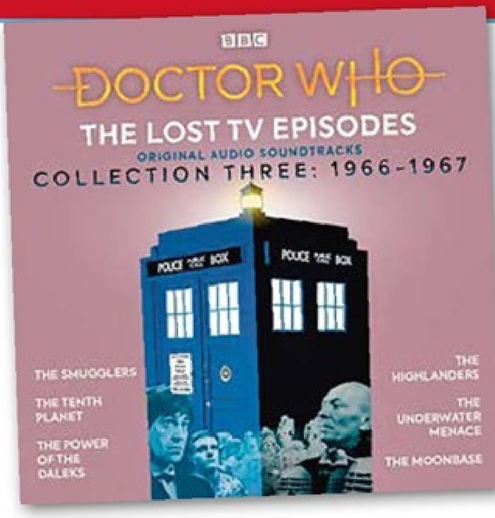
As the Doctor investigates why the TARDIS crashed, he discovers that the Vultriss are hiding a deadly secret: an ancient egacy that if left unchecked will plunge half the galaxy into an eternal living end.

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
COLIN BAKER LISA GREENWOOD MIRANDA RAISON
CRY OF THE VULTRISS
BY DARREN JONES
FEATURING NICHOLAS BRIGGS AS THE ICE WARRIORS

Cry of the Vultriss, written by Darren Jones, is available this month from *bigfinish.com*, priced £14.99 on CD or £12.99 to download. Thanks to Big Finish we've got **FIVE** copies to give away. To be in with a chance of winning one, correctly answer the following question:

Who did Miranda Raison play in the 2007 TV story *Daleks in Manhattan/Evolution of the Daleks*?
A Tallulah **B** Petula **C** The Chula

THE LOST TV EPISODES: COLLECTION THREE – 1966-1967
SOUNDTRACKS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DOCTOR WHO
THE LOST TV EPISODES
ORIGINAL AUDIO SOUNDTRACKS
COLLECTION THREE: 1966-1967
POLICE BOX
THE SMUGGLERS
THE TENTH PLANET
THE POWER OF THE DALEKS
THE HIGHLANDERS
THE UNDERWATER MENACE
THE MOONBASE

The third box set in BBC Audio's *The Lost TV Episodes* collection features six *Doctor Who* adventures from 1966 and 1967: *The Smugglers*, *The Tenth Planet*, *The Power of the Daleks*, *The Highlanders*, *The Underwater Menace* and *The Moonbase*.

Largely absent from the BBC archive, these stories survive only as soundtrack recordings that have been remastered with additional linking narration by Anneke Wills and Frazer Hines. The 13-disc set also includes a bonus interview with Anneke Wills and the BBC Radio 3 programme *Dance of the Daleks*.

The Lost TV Episodes: Collection Three is available now, priced £35 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. Fancy having a go at winning one? Just answer the following question correctly:

At the end of which story did the First Doctor regenerate?
A *The Smugglers* **B** *The Tenth Planet* **C** *The Moonbase*

SUSAN'S WAR
AUDIO DRAMA

CAROLE ANN FORD
WILLIAM RUSSELL
BETH CHALMERS
DAMIAN LYNCH
PAUL McGANN
BBC DOCTOR WHO
TIME WAR
SUSAN'S WAR
FEATURING NICHOLAS BRIGGS AND THE DALEKS

Carole Ann Ford and William Russell reprise their roles as the Doctor's granddaughter Susan Foreman and Ian Chesterton respectively in *Susan's War*, a new box set of four full-cast audio adventures from Big Finish.

Gallifrey needs every Time Lord to fight the Time War. Whatever their skills, the war effort can use them. Susan's call-up papers have arrived and, unlike her grandfather, she's willing to join her people's battle and finally return home. Because Susan knows the Daleks, and she will do her duty...

The box set contains the following stories: *Sphere of Influence* by Eddie Robson, *The Uncertain Shore* by Simon Guerrier, *Assets of War* by Lou Morgan and *The Shoreditch Intervention* by Alan Barnes.

Susan's War is available in April from *bigfinish.com*, price £24.99 as a collector's edition CD or £19.99 as a download. We've got **FIVE** copies of the CD to give away to lucky readers. To have a go at winning one, answer this question correctly:

Which school did Susan attend in the 1963 episode *An Unearthly Child*?
A Coal Hill School **B** Deffry Vale High School
C Jericho Street Junior School

THE MASSACRE VINYL

The narrated full-cast TV soundtrack of the 1966 story *The Massacre of St Bartholomew's Eve* will be available on vinyl for the first time as part of this year's Record Store Day.

The TARDIS materialises in Paris in 1572, a time of great danger and religious strife. The Catholic Queen Mother, Catherine de Medici, is hatching a plot to kill all French Protestants, and the First Doctor and Steven are quickly caught up in events. While Steven is befriended by a group of Protestants, the Doctor has a perfect double in the shape of the hated dignitary, the Abbot of Amboise. One of them is about to lose his life...

The Massacre will be available at participating independent record shops on 20 June. The gatefold sleeve contains two heavyweight 180g records in 'Parisian Blaze' splatter, with linking narration from Peter Purves, who played Steven. We've got **FIVE** copies of this limited-edition release to give away to lucky readers. For a chance of winning one, answer this question correctly:

BBC
DOCTOR WHO
THE MASSACRE
ORIGINAL BBC TV SOUNDTRACK
VINYL WHO

***The Massacre of St Bartholomew's Eve* marked the first appearance of the Doctor's companion Dodo Chaplet. But who played Dodo?**
A Jacqueline Hill **B** Jackie Lane **C** Jackie Tyler

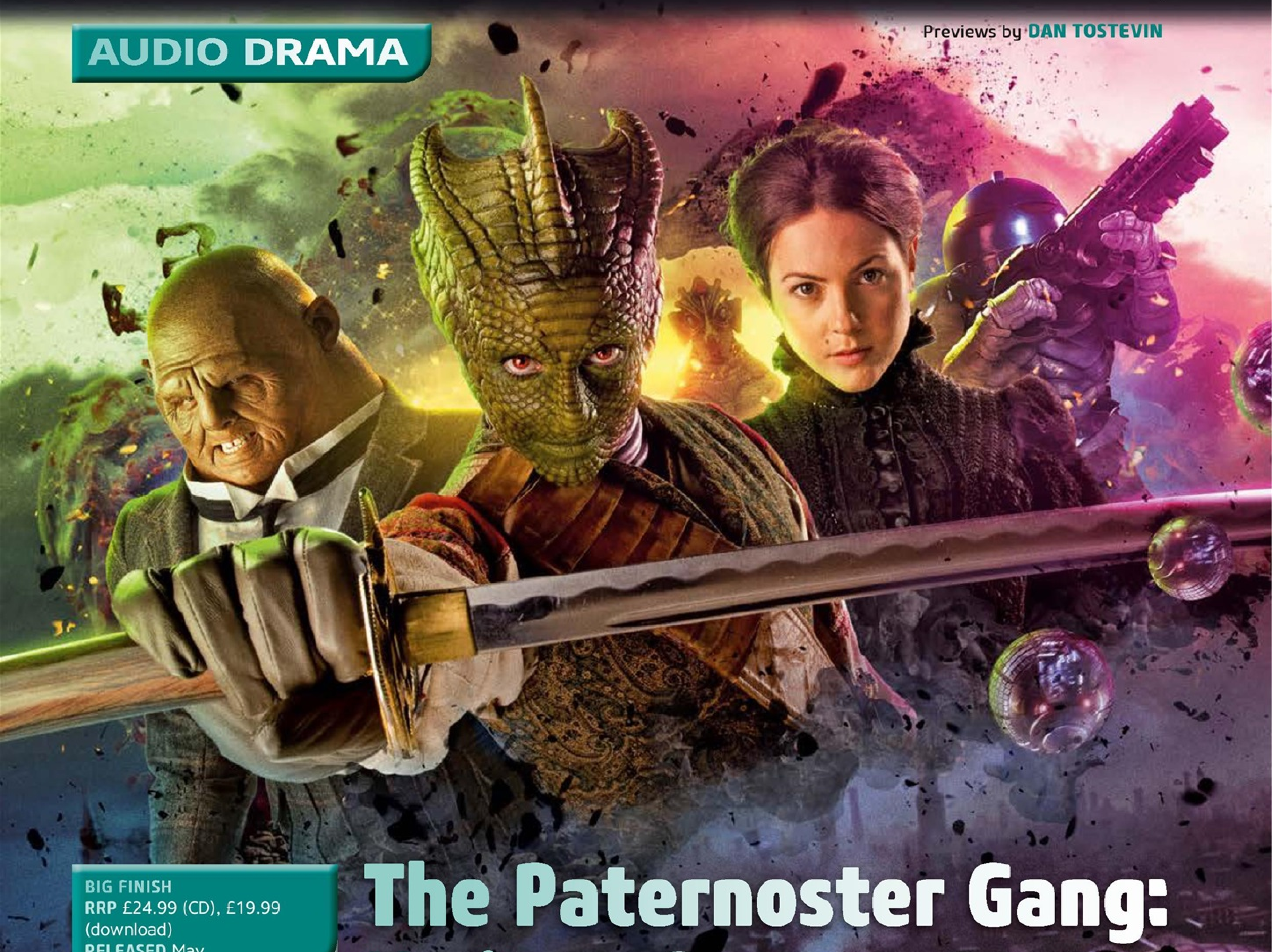
TERMS AND CONDITIONS The competitions open on Thursday 2 April 2020 and close at 23.59 on Wednesday 29 April 2020. One entry per person. The competitions are not open to employees of DOCTOR WHO MAGAZINE or anyone else connected with DWM, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



BIG FINISH
RRP £24.99 (CD), £19.99 (download)
RELEASED May

Written by **Roy Gill, Lisa McMullin, Robert Valentine**

STARRING
Madame Vastra/Anura **Neve McIntosh**
Jenny Flint **Catrin Stewart**
Strax **Dan Starkey**
Barty Crump **Jack Shalloo**
Ma Scarrity **Issy Van Randwyck**
Pa Scarrity **Ignatius Anthony**
Irinda **Wanda Opalinska**
Dr Poorgrass **Robert Portal**
Mrs Slinger/Batraxus **Annette Badland**
Rodger Merripit/Sir Dudley Skelton **Robert Fitch**
Stonn **Christopher Ryan**
Tom Foster **Arthur Hughes**
Requisitioner Skark **John Banks**
Flower Seller/Birdseed Seller **Beth Chalmers**

The Paternoster Gang: Heritage 3

Big Finish heads back to Victorian England in May for three more tales of Madame Vastra, Jenny Flint and Commander Strax, aka the Paternoster Gang. *Heritage 3* is the penultimate part of the trio's current audio storyline.

"The whole series has been called *Heritage* for a reason," says script editor Matt Fitton. "We're looking at the pasts of the various members of the Paternoster Gang – their family, their history, where they've come from and where they are now. And this third box set really starts to dig into that for each of them.

"The first story looks at Jenny's background, as some of her estranged family come to visit. In the second story we dip into Silurian heritage, as Vastra meets another member of her kind and takes ownership of an important piece of her race's history. And then in the third story, there's a much more explicit revisitation of Strax's past."

The Jenny-centric story is *Family Matters*. Written by Lisa McMullin, it introduces Ma and Pa Scarrity – Jenny's parents. "For some reason she's estranged from them, so then it was a question of why," explains Lisa. "What sort of person would make Jenny not want to be around them? I was looking at all the quirky, bizarre oddities of the Victorian era. It was probably around the time that *The Greatest Showman* was really massive, and I had the idea of Pa Scarrity running a travelling freak show. Somebody like Jenny would hate the idea of putting people on display in order to ridicule them. So that's where she comes from, and that's why she left – she realised that her parents' whole way of life was abhorrent to her.

"Ma Scarrity comes looking for her estranged daughter," Lisa continues, "and you've also got this long-lost brother character, Barty Crump, who's got his own reasons for wanting to reconnect with his sister, which drags Vastra into this horrible Victorian freak show. So that creates a tension and a conflict between Vastra and Jenny, when Vastra realises that Jenny comes from this family who treat people like Vastra appallingly."

For *Whatever Remains*, the episode that involves Silurian history, writer Robert Valentine was keen to do his homework.

> **"I was looking at all the quirky, bizarre oddities of the Victorian era."**
> **LISA McMULLIN**

"I find it really important, whatever you're working on, to be very aware of the fictional tradition you're working in, and to do your research to get as much information from source as possible," he says, "just in case there are any little story elements or plot nuggets that might be little gifts to you as a writer. Whether they provide character ideas, little moments, or whole set-pieces, you never know what you might discover just by being aware of the heritage.

"Obviously the Silurians first appeared in *Doctor Who and the Silurians* [1970]. I wanted to go right back to the origins and then push it even further. So I scoured the novelisation by Malcolm Hulke – *Doctor Who and the Cave Monsters* [1974] – for any kind of Silurian idiom, or any phrases or concepts that he'd come up with that might not have made it to the TV version."

Robert's story takes place on the Dorset coast. "It was fun doing the gang outside of London, so they could be townies in the countryside for a change," he says. "And I'm a real sucker for pubs in fiction, so having a landlady fall in love with Strax just fell out of the keyboard!

"I looked around for legends from that area, because I wanted a unique but fitting monster for the story – and I found a doozy!" he adds. "So the spectral beast they go down to investigate is actually one based on authentic Dorset coast legend."

Roy Gill closes this collection with his script for *Truth and Bone*, which brings back two members of the Bloomsbury Bunch – a Paternoster Gang analogue from an earlier episode.

"They're the ne'er-do-well counterpart to the Paternosters – they're much more self-interested," says Matt Fitton. "Stonn is kind of a Sontaran conman – a bit like Private Walker from *Dad's Army* – whose driving force is making a profit. Tom Foster was his fairly decent, optimistic, but perhaps naïve boyfriend. They had their warrior Silurian, Vella, on hand to look after them, but for this story Vella is notably missing in action.

"So Strax and Jenny investigate one of Tom and Stonn's ongoing con tricks, and get drawn into a Sontaran requisition mission," Matt explains. "The Sontaran fleet have come to Earth and are trying to re-requisition any lost assets – and that includes Strax and Stonn..."

Holmes Away From Home

From its conception, Robert Valentine's script for *Whatever Remains* was inspired by Sir Arthur Conan Doyle's Sherlock Holmes stories. "The brief was short but specific: 'The gang go to the Jurassic coast on a possibly Baskervillian adventure, and it should be a story that involves some kind of Silurian relic'," Robert remembers. "That gave me the opportunity to tell a 'Sherlock Holmes abroad' story – he doesn't always stick around in foggy London, he goes off into the wilds a bit."

When Rob rewatched the 2012 *Doctor Who* episode *The Snowmen*, which suggested Doyle had based the character of Holmes on Madame Vastra, he decided to develop the link a little further. "Because I was basically doing a *Hound of the Baskervilles*-type story, it was just a no-brainer to me," he says. "Of course Conan Doyle would nick their adventure off them and, years down the line, turn it into one of his own!

"To me, it's the greatest Sherlock Holmes story," he says of *Baskervilles*. "But it's also a great Gothic novel. Plot-wise, it was really useful to have the idea of your incredibly up-to-date Victorian detective heading out of the most advanced city on the planet and going into a region of England that's still mist-drenched and full of superstitious locals – and a really terrifying monster. It's all that really rich, good stuff.

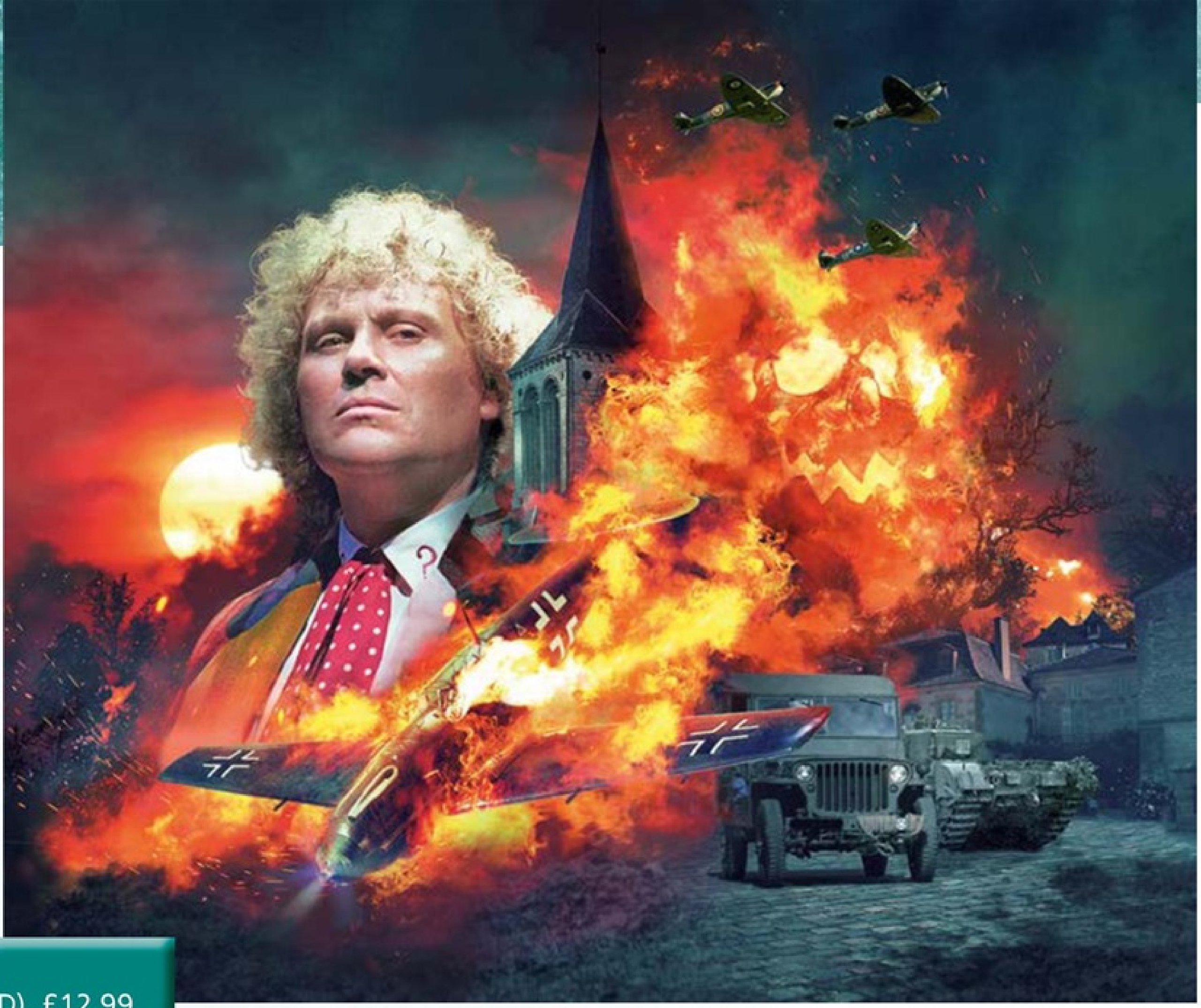
"That's also where *Scooby-Doo* comes from, in many ways," he adds. "*The Hound of the Baskervilles* is the first *Scooby-Doo* story!"

Top: Some of the cast and crew of *The Paternoster Gang: Heritage 3* – director Ken Bentley, Robert Portal, Annette Badland, Robert Fitch, Neve McIntosh, Dan Starkey and writer Robert Valentine.

Above inset: A Silurian in 1970's *Doctor Who and the Silurians.*

Right: Catrin Stewart (Jenny), Dan Starkey (Strax) and Neve McIntosh (Madame Vastra).

Scorched Earth



The Sixth Doctor's next adventure is inspired in part by the family history of writer Chris Chapman.

"My grandfather was part of the invasion of Normandy in World War II – but he was late," Chris explains. "He arrived 27 days after D-Day, and he would tell me stories for years about how he'd travelled through France at the point when France was being liberated. His experience of that was a positive one: the Allies came into town and the French villagers and townsfolk cheered them, they were kissed, they were heroes, and they took home mementoes of all this.

"But I was reading up on it, and there's another side to the liberation of France where there's a lot of anger in the air. There's a lot of retaliation, not just against the Germans as you'd expect, but against French people who were seen as having betrayed the French cause. And particularly against women who were seen as having collaborated with the Germans, having had relationships. A lot of these women had their hair shaved and were marked with swastikas, and were paraded through the streets by the mob. Reading that, and thinking about a Sixth Doctor story, I thought it would be really interesting to put Flip and Constance – particularly Constance – into that environment."

BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED March

Written by **Chris Chapman**

STARRING
The Doctor **Colin Baker**
Flip Jackson **Lisa Greenwood**
Constance Clarke **Miranda Raison**
Walker/Jurgen **Christopher Black**
Harris/Klaus **James Boswell**
Lucien/Max **Philip DeLancy**
Clementine **Katarina Olsson**

Audio companions Constance Clarke and Flip Ramon both travelled with the Doctor individually before joining forces, and the two women have become firm friends. "But in this story, they find themselves in a situation where they witness a young woman having her hair cut off by the mob, and they have completely different reactions," Chris explains. "Flip, as a modern woman, sees this as an assault and wants to stop it from happening. Constance completely disagrees, and sees it as justice against someone who sided with the Nazis. Even though the two characters are very close, they're from completely different generations and completely different parts of history."

While Flip's home is in the 21st century, Constance was stationed at Bletchley Park in 1944 when she first met the Doctor. "She's seeing the end of the war first-hand – the thing that she's dreamt about all this time," says Chris. "She's having to deal with her own sense of anger at the Nazis and collaborators, and thinking, 'At what point do we draw a line under this? At what point do we stop being angry, stop hating?' It really puts the two characters at odds with each other through the story, because they both have very different takes on that.

> "At what point do we stop being angry, stop hating?" CHRIS CHAPMAN

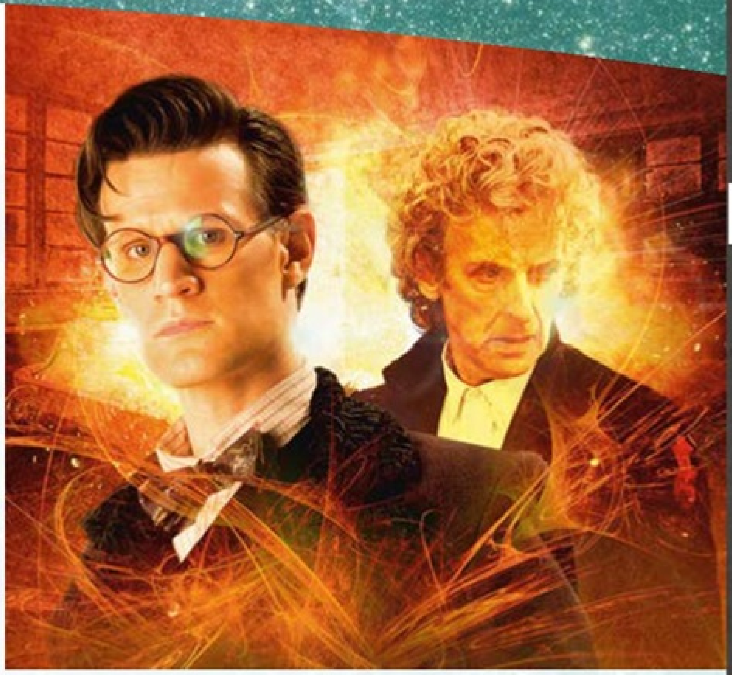
"It was really interesting to do that at a point in their relationship where they both feel like they know the other person. Suddenly they're learning something that they don't really like about the other person, and it kind of unseats them both. There are some amazing scenes between Lisa [Greenwood] and Miranda [Raison] when they're just really, really angry with each other – from completely legitimate perspectives."

The Doctor is caught between the two of them, while also having to deal with a creature made of flame. "I wanted to make the alien threat in the story quite metaphorical," Chris adds. "So we're dealing with living flames that are smiling – a haunted fire demon flying through the woods and attacking German soldiers. A lot of that is about rage, and you learn about who is in control of that demon – who is expressing rage beyond the point at which it's acceptable to do so. And that's kind of what's going on with Constance – she has a similar anger that she's trying to control and understand. So that was all really fun to explore."

Above: Tom Webster's cover art for *Scorched Earth*, starring Colin Baker as the Doctor.

Left: Writer Chris Chapman with cast members Katarina Olsson, Christopher Black, Miranda Raison, Colin Baker, Lisa Greenwood, James Boswell and Philip DeLancy.

Regeneration Impossible



"It's nice to do a multi-Doctor story that's quite contained," says Alfie Shaw. "They're normally quite epic. But in this one, they're locked in a mortuary that's trying to kill them..."

Written and produced by Alfie, *Regeneration Impossible* brings the Eleventh and Twelfth Doctors together. "I love both of those Doctors, and I love that whole era," Alfie says. "I thought we could do something with the fact that Eleven thinks he's the last Doctor, and Twelve is the first version of the new line. The idea was: 'OK, there's something interesting about regeneration there.'"

For the Eleventh Doctor, the story takes place a month before 2012's *The Snowmen*, when the Doctor was living on a cloud above Victorian London while he dealt with the loss of the Ponds. And for the Twelfth Doctor, it's set before 2017's *The Pilot* – and not, as has been speculated online, during his regeneration story. "A lot of people seem to think it's within *Twice Upon a Time* because we've used a photo from that on the cover," Alfie acknowledges. "But it's not. It's that photo because the Eleventh Doctor gets into the mortuary and finds the Twelfth Doctor is dying – roll titles!"

Unusually for the *Short Trips* range, the story is presented as drama rather than prose. Jacob Dudman voices both Doctors, and their relationship is a complicated one. "I always feel that the Twelfth Doctor, if he met the other Doctors, would be really irritated," Alfie says. "So he really goes for the jugular. It's full-on attack-mode grumpy Twelve. Eleven is confused and baffled, and they begrudgingly work together. It's so much fun just to bounce them off each other, particularly because they're such a clashing set of personalities. You've got the very young, upbeat, chipper – although at the moment quite depressed – Eleventh Doctor, and then the Twelfth Doctor who is just *furious* that the other Doctor has rocked up and essentially barged his way into his story!"

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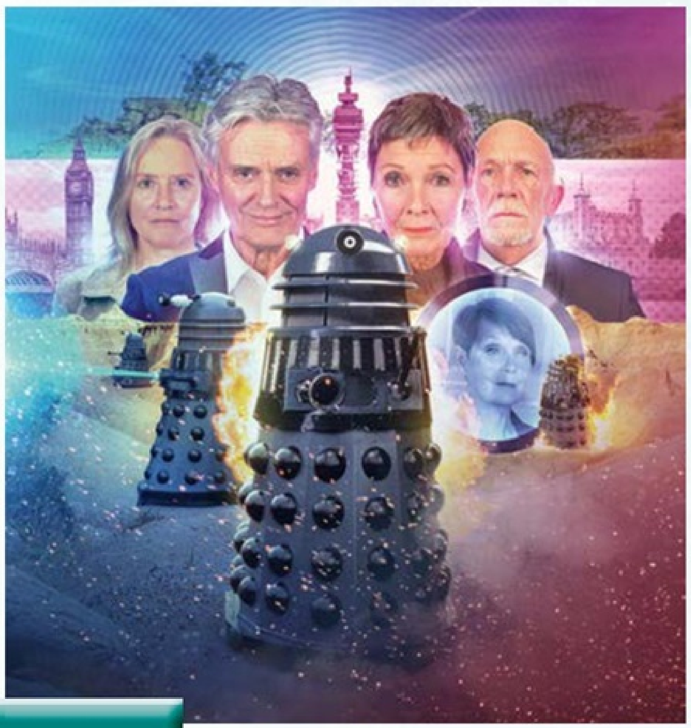
RELEASED May

Written by **Alfie Shaw**
Narrator **Jacob Dudman**

The New Counter-Measures:
The Dalek Gambit

For the first time since the 1988 serial in which they first appeared, Rachel Jensen, Ian Gilmore and Allison Williams of the Intrusion Counter-Measures Group are about to battle the Daleks.

"*Remembrance of the Daleks* is a really good – and massively important – story," says Roland Moore, writer of *The Dalek Gambit*. "And, of course, it introduced those characters. So it was really fabulous to write not quite a rematch, but a re-pairing of those two things.



"It's ten years on for them, and this time they haven't got the Doctor to help them. My overriding thing, when I was writing the script, was to make it a *New Counter-Measures* story rather than a *Doctor Who* story. It's very much about how they operate as a team – their deductive reasoning, their investigations, the resources they have... I'm always attracted to stories where it's an underdog situation, and that's very much the case here. There's something really fascinating about how four resourceful people can take on the Daleks, and hopefully stop them."

The Dalek Gambit is, at least for now, the final story in the *Counter-Measures* range, which has been running in one form or another since 2012. "By the end of it, the stakes are massive," Roland explains. "Writing something which really, truly is a life-or-death situation is very attractive to a writer. It's the ultimate drama – those 'all is lost' moments where you think, 'Wow, what's going to happen here?' So hopefully it's a really emotional story, and if it *is* a farewell – which I hope it's not! – then it sends it out on that emotional level, where we've done something different at the end."

BIG FINISH
RRP £10.99 (CD), £8.99 (download)
RELEASED May

Written by **Roland Moore**

Group Captain Gilmore **Simon Williams**
Rachel Jensen **Pamela Salem**
Allison Williams **Karen Gledhill**
Sir Toby Kinsella **Hugh Ross**
Lady Suzanne Clare **Carolyn Seymour**
Maurice Vallan **Cyril Nri**
The Daleks **Nicholas Briggs**

Upcoming Releases

AUDIOS

MAY RELEASES

- *Scorched Earth* [Sixth Doctor] by Chris Chapman Big Finish £14.99 (CD), £12.99 (download)

- *The Third Doctor Adventures: Volume Six* by Guy Adams, Jonathan Barnes Big Finish £24.99 (CD), £19.99 (download)

- *Regeneration Impossible* [Eleventh and Twelfth Doctors] by Alfie Shaw Big Finish £2.99 (download)

- *The Paternoster Gang: Heritage 3* by Roy Gill, Lisa McMullin, Robert Valentine Big Finish £24.99 (CD), £19.99 (download)

- *Torchwood: Iceberg* by Grace Knight Big Finish £10.99 (CD), £8.99 (download)

Thursday 7 May

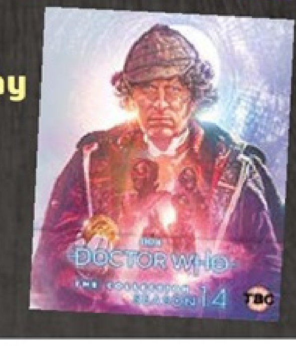
- *Doctor Who and the Keeper of Traken* [Fourth Doctor] by Terrance Dicks, narrated by Frazer Hines BBC Audio £20 (CD), £9 (download)
- *The Third Alien Words Collection* [comprising talking books of *The Rescue*, *The Creature from the Pit*, *The Twin Dilemma*, *Paradise Towers* and *The Happiness Patrol*] BBC Audio £13 (download)

BLU-RAY / DVD

Monday 20 April

- *Doctor Who: The Complete Twelfth Series* [Thirteenth Doctor] BBC Studios £49.99 (Blu-ray steelbook), £39.99 (Blu-ray), £34.99 (DVD)

Monday 4 May



- *Doctor Who: The Collection – Season 14* [Fourth Doctor] BBC Studios £56.16 (Blu-ray)

MAGAZINES

Thursday 30 April

- **DWM** 551 Panini £5.99

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#30: Hieronymous

The Masque of Mandragora

(1976)

Listen, peasants. I, Hieronymous, the finest astrologer in all of San Martino, have cast my latest horoscope. I have divined the prophecies written in the stars and been granted visions of the future. My predictions are always correct, so pay attention!

Aries

When Mars comes into conjunction with Saturn in the seventh layer of the House of the Ram, and the Moon is full grown, you, the Duke of San Martino, will suddenly become violently ill and drop dead with all the symptoms of having been lethally poisoned. Nothing to do with me, it's all in the stars.

Taurus

You are going on a long journey, from the centre of the Mandragora Helix all the way to 15th-century Italy. You will be accompanied by a new, sparky fellow traveller, though you will not realise this until it has started killing random peasants, by which time it will be too late. Particularly for the peasants!

Gemini

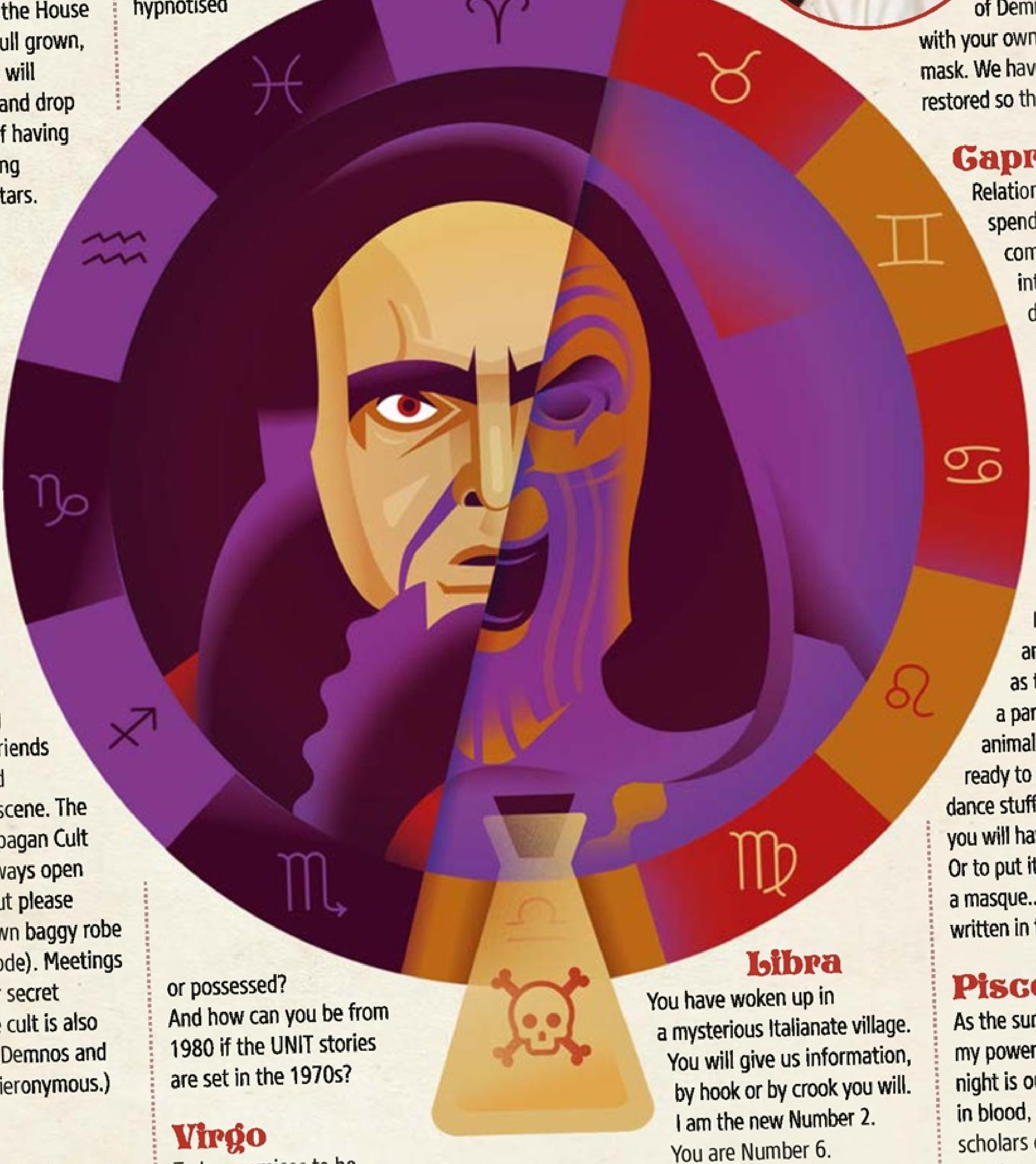
You are feeling unvalued by friends and may need a new social scene. The blasphemous pagan Cult of Demnos is always open to new members (but please remember to bring your own baggy robe as there is a strict dress code). Meetings are every lunchtime in our secret underground temple. (The cult is also known as the Brothers of Demnos and the AHH – Alcove Helix Hieronymous.)

Cancer

Venus is rising in the House of the Bull, so you, Giuliano, the new Duke of San Martino, will also suddenly become violently ill and drop dead with all the symptoms of having been lethally poisoned. So it is decreed by the stars. Don't blame me; it's probably just a bug going around.

Leo

Curiosity. You will suddenly find yourself questioning things that have never occurred to you before. Why do you understand everyone, when you don't speak Italian? How many times have you been hypnotised or possessed? And how can you be from 1980 if the UNIT stories are set in the 1970s?



Virgo

Today promises to be a busy day. After being attacked by the blasphemous pagan Cult of Demnos, you will be knocked unconscious, captured by the Count's men and sentenced to execution, before making your escape on horseback and rescuing Sarah Jane from the blasphemous pagan Cult of Demnos, only to be captured by the Count's men, escape, rescue Sarah Jane from the blasphemous pagan Cult of Demnos again, be attacked by Sarah Jane because she's been hypnotised, be captured by the Count's men again, infiltrate the blasphemous pagan Cult of Demnos and escape again. After all that, you'll deserve a treat – how about a salami sandwich?

Libra

You have woken up in a mysterious Italianate village. You will give us information, by hook or by crook you will. I am the new Number 2. You are Number 6.

Scorpio

Before Neptune sinks to rest in the House of Fraser you, Count Federico, pretender to the dukedom of San Martino, will have a violent blow struck against you here in the palace and your life will be forfeit. So it is decreed in the stars. Yes, I have run out of poison, but that is just a coincidence. I am merely saying how it is.

Sagittarius

You're feeling stuck in a rut and need a change. Why not refresh your look by becoming a glowing mass of energy with the power to fire electricity from your fingertips? Memberships are still open for the blasphemous pagan Cult of Demnos; we will provide you with your own screaming acolyte monkey mask. We have just had our temple restored so there is no better time to join!

Capricorn

Relationships. You have been spending a lot of time with a male companion. You have shared interests: discussing the latest developments in astronomy, the welfare of the common man and wearing figure-hugging hose. We have all noticed how you have been looking at each other. For goodness' sake, Giuliano, just tell Marco you love him!

Aquarius

It's time to face the music and trip the light fantastic, as tonight you will be invited to a party. Dress to impress (sinister animal mask compulsory) and get ready to strut your courtly Renaissance dance stuff. Hieronymous predicts that you will have a ball – of Helix energy! Or to put it another way, you will have a masque... of Mandragora! So it has been written in the titles and the *Radio Times*.

Pisces

As the summer solstice approaches, my powers grow stronger. Before the night is out, the palace shall be steeped in blood, all our Earthly enemies, the scholars of the new knowledge, shall perish and the empire of Mandragora will encompass the Earth and swallow the Moon, bringing death and chaos to all! Also, Tuesday may bring new work opportunities as you are reunited with an old friend.

As told to Jonathan Morris

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INSIDE

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"We were doing an incredible amount more in the studio than on a normal* Doctor Who*…"

Director Michael E Briant on *The Robots of Death*

CHRIS CHIBNALL

When the *Doctor Who* showrunner met 70s producer Philip Hinchcliffe

SADIE MILLER

remembers her mother, Elisabeth Sladen

CONSPIRACY THEORIES

Inside Robert Holmes' *Deadly Assassin*

HELL PLANET

Terrance Dicks short story

TOOTH AND CLAW

The Fact of Fiction's Gothic revival

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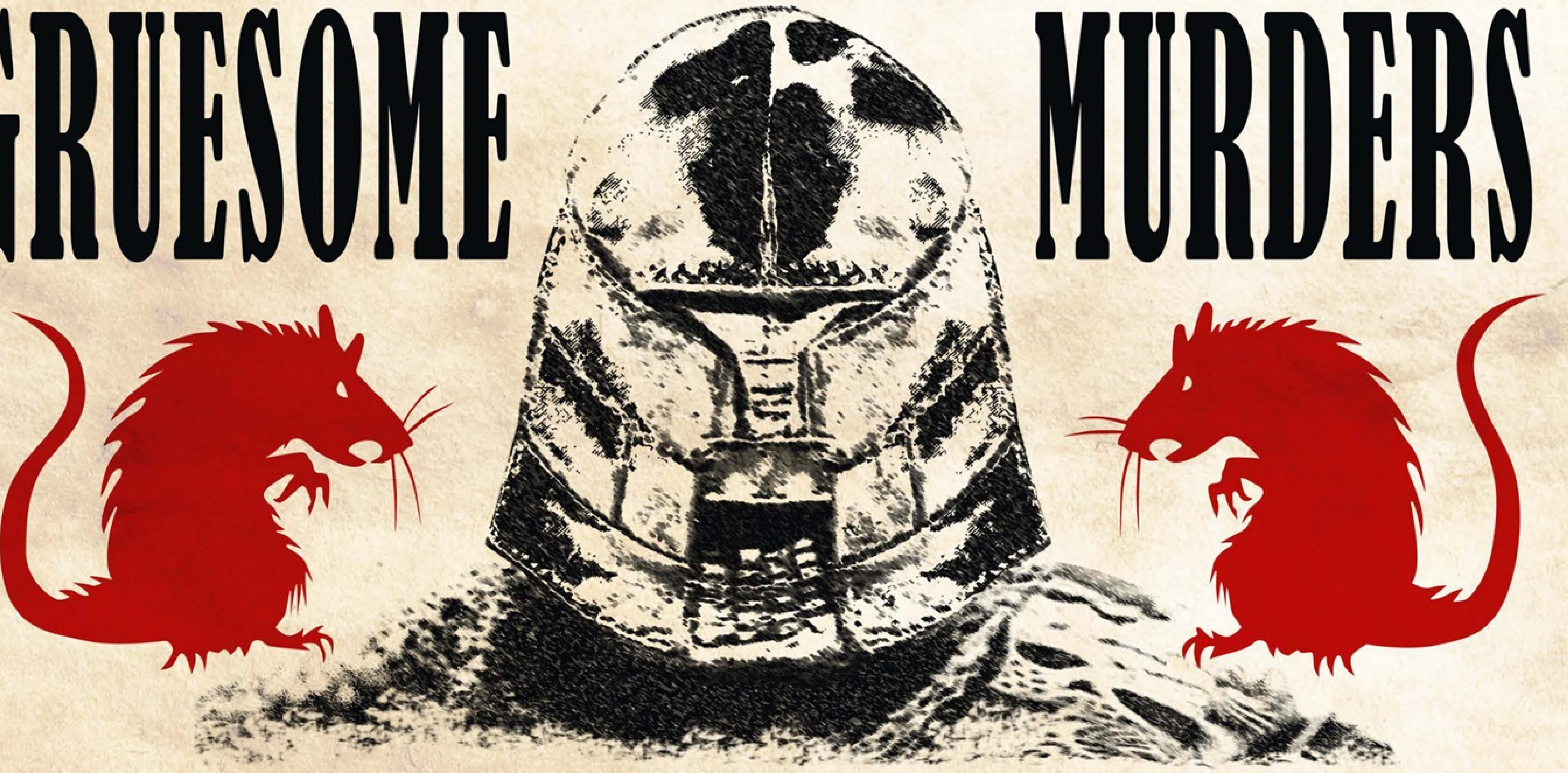

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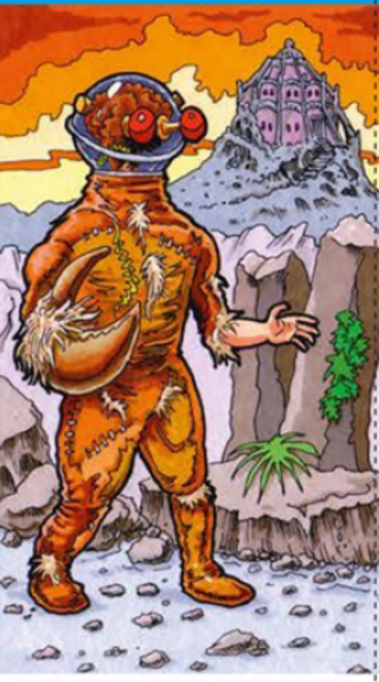
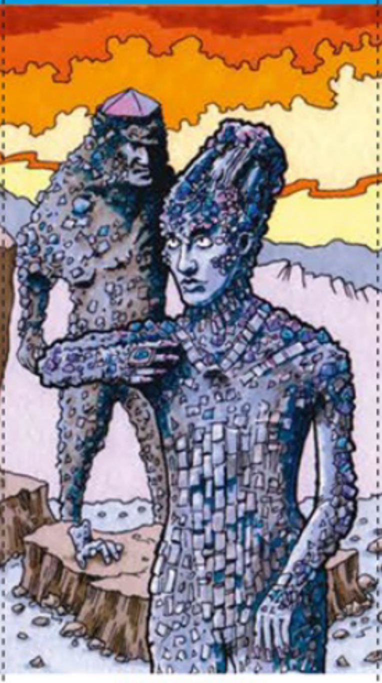


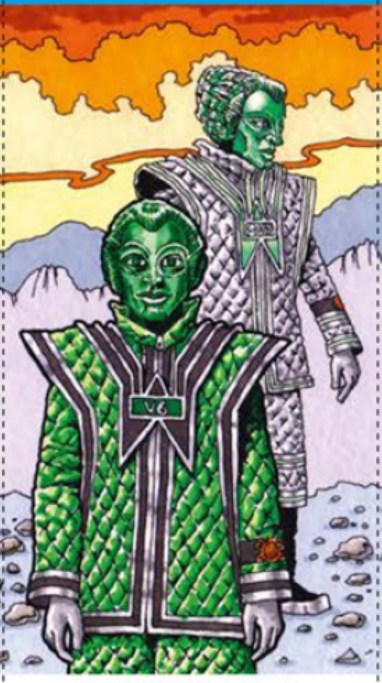
MORBIUS MONSTER

THE BRAIN OF MORBIUS



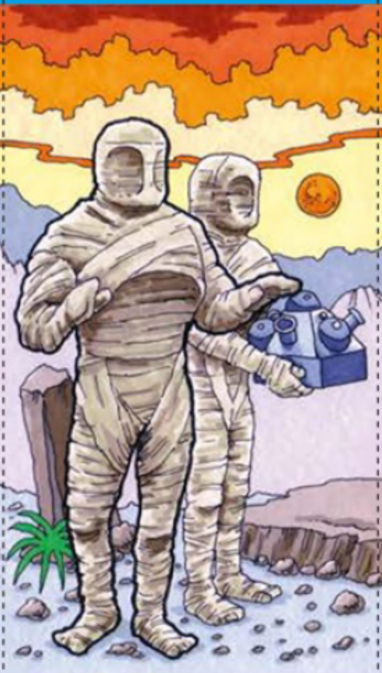
ELDRAD

THE HAND OF FEAR



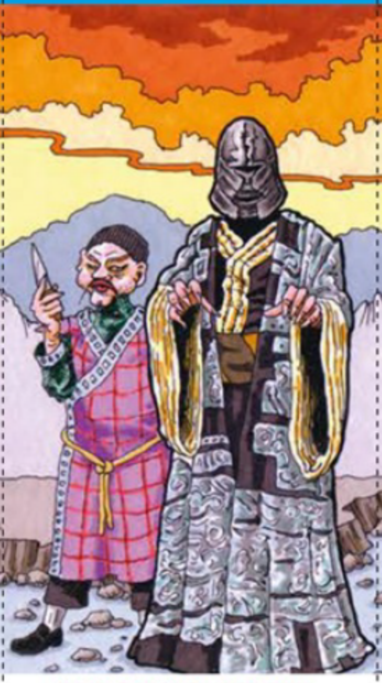
VOC ROBOTS

THE ROBOTS OF DEATH



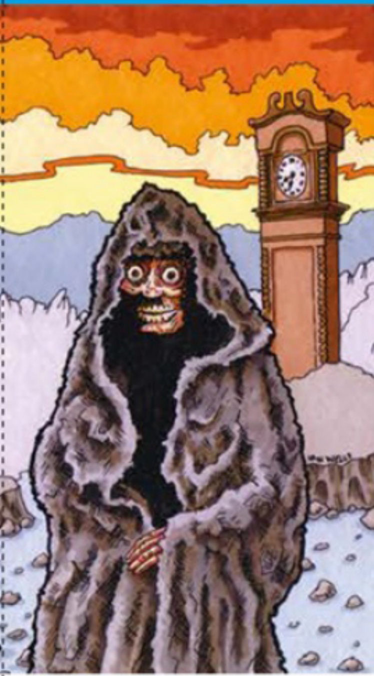
MUMMIES

PYRAMIDS OF MARS



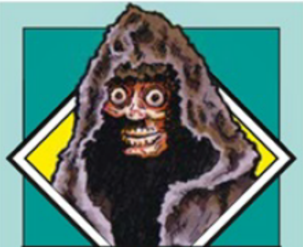
MAGNUS GREEL

THE TALONS OF WENG-CHIANG



THE MASTER

THE DEADLY ASSASSIN

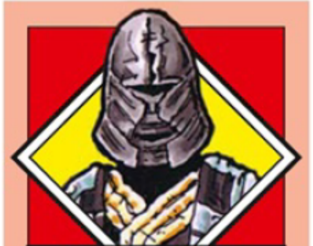


THE MASTER

Arch-enemy of the Doctor. A hideously decrepit figure, only hate keeps him alive. Hiding on the planet Gallifrey, the Master launched an elaborate and deadly plan – to frame the Doctor for the assassination of the Time Lord President.

COLLECTORS' CARD

6 of 6

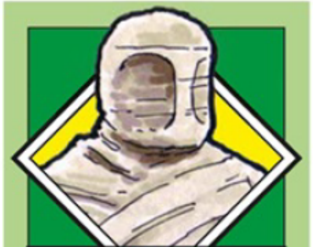


MAGNUS GREEL

Depraved 51st-century war criminal, whose crude time-travel experiments left him disfigured and reliant on the life essences of young female victims. Recruited Chinese accomplices in 19th-century London by posing as ancient god Weng-Chiang.

COLLECTORS' CARD

5 of 6

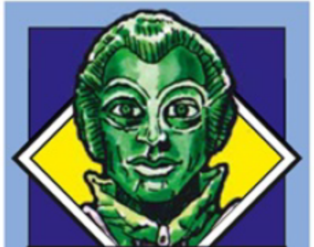


MUMMIES

Robots disguised as bandaged Egyptian mummies. Capable of only basic functions but immensely strong, these mechanical slaves operated on Earth while their master – the ruthless Sutekh – was trapped inside a pyramid on Mars.

COLLECTORS' CARD

4 of 6

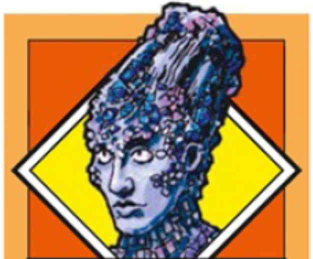


VOC ROBOTS

Elegant machines responsible for the smooth running of a sandminer. They were manipulated by the insane Taren Capel, who turned them from obedient servants into relentless killers. The reprogrammed robots attempted to murder the sandminer's crew.

COLLECTORS' CARD

3 of 6

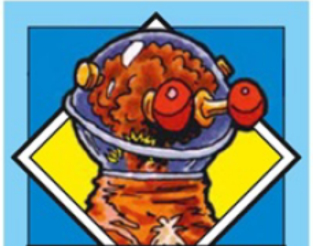


ELDRAD

Silicon-based life form Eldrad was destroyed for his crimes on planet Kastria, but his hand found its way to Earth. Using radiation from a nuclear power generator, the hand regenerated a new, female body. Her ring has powers of hypnotism.

COLLECTORS' CARD

2 of 6

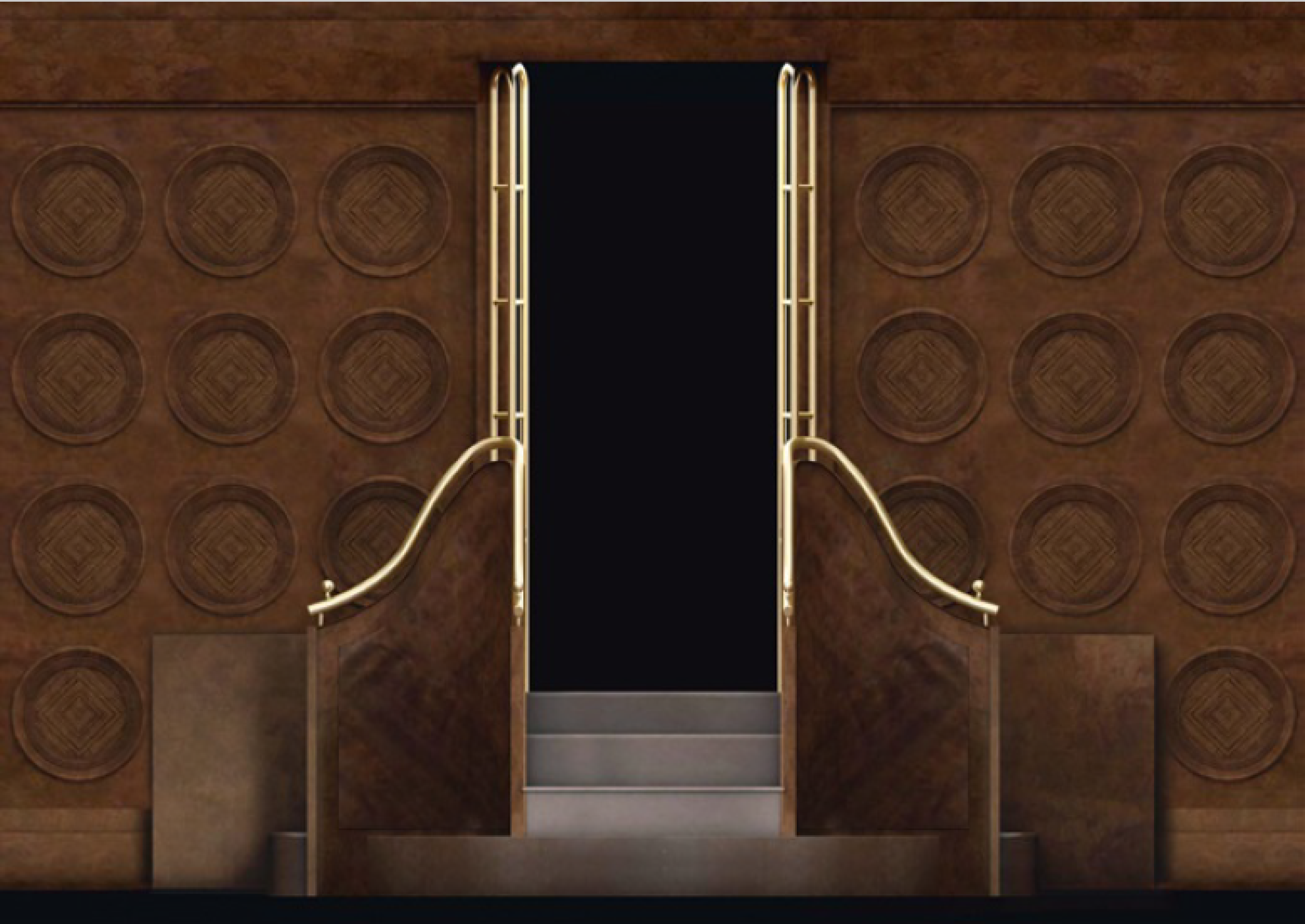


MORBIUS MONSTER

Creature assembled by surgeon Mehendri Solon on planet Karn. A synthetic cranium housed the brain of executed Time Lord Morbius. Crude in appearance but mentally powerful, Morbius challenged the Doctor to a mind-bending contest.

COLLECTORS' CARD

1 of 6



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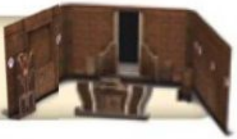
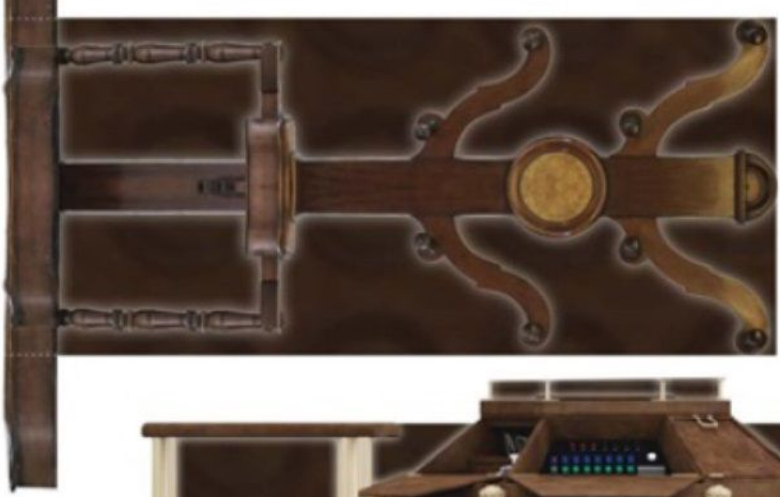
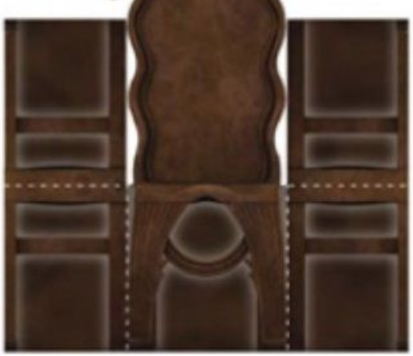
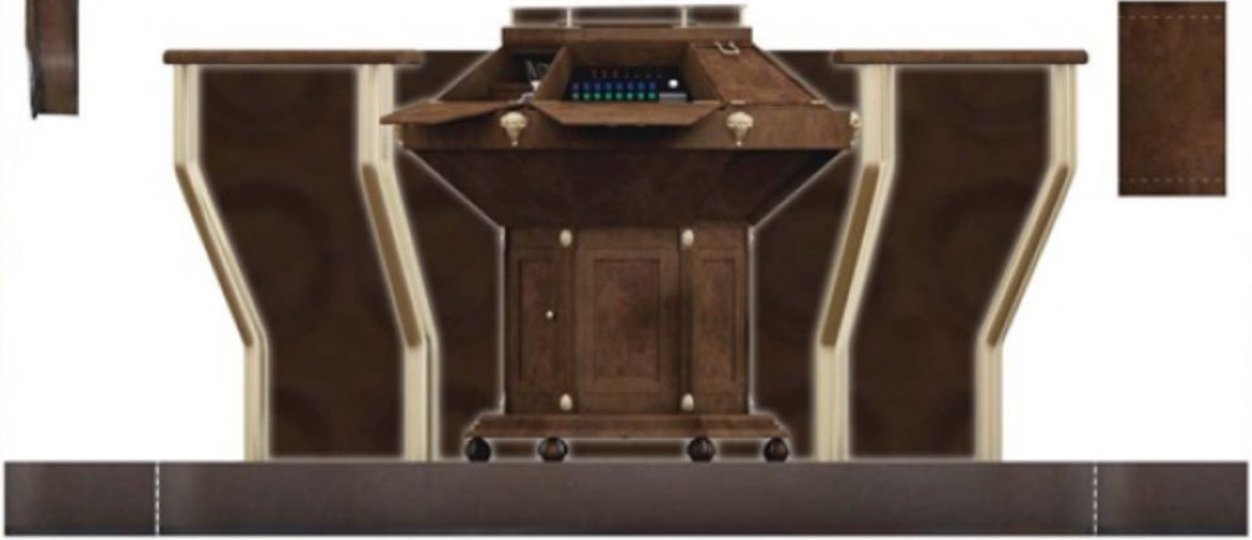
- Cut out the central console and hatstand, folding along the dotted lines to create a base for each item.
- Cut out the chair and fold along the dotted lines. Fold the chair's sides forward, then fold down and glue each of the side sections. Cut out the seat, fold along the side tabs and glue the tabs to the tops of the side sections.









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The Masque of Mandragora

Welcome to an all-new poster special about your favourite television Time Lord of 1977 – packed with the best in colour pictures! And, using highlights from more than 40 years' worth of Doctor Who Magazine interviews, we review the Doctor's most terrifying series of adventures, meet his nastiest enemies ever, go behind the scenes to find out how the programmes were made… and introduce the savage LEELA!

The Hand of Fear

TRAVELS IN TIME AND TERR

You'll remember how, in his 1975-76 series of adventures, Doctor Who met the Zygons, masters of the Loch Ness Monster… robot mummies… Morbius, a man made from chopped-up alien pieces… and, of course, the half-human, half-plant Krynoids. But even *worse* was to come in 1976-77!

It all began when the Doctor's TARDIS accidentally brought a ball of fizzing Mandragora energy to 15th-century San Martino in an adventure entitled *The Masque of Mandragora*. It was written by Louis Marks, who remembered taking inspiration from his studies of the Italian Renaissance, "and the idea of astrology being a prehistoric science. It was very prominent in Renaissance times, and through astrology one was led to astronomy. The idea of turning that on its head, and looking at astrology as a power used by an alien force to gain control of Earth, was fascinating."

The two people really responsible for steering the TARDIS through time and space in 1976 were producer Philip Hinchcliffe

The Deadly Assassin

The Talons of Weng-Chiang

and script editor Robert Holmes. Marks remembered that the producer was "constantly turning up the excitement and originality, questioning things. He would say if something looked like an easy option, and go for more elaborate and unusual twists, turning it on its head." He had "huge respect" for Robert Holmes, too: "Whenever he came up with an idea, it was invariably better than mine. Very witty man, astonishingly original and I would certainly say that he was the greatest of the *Doctor Who* writers."

For his part, Robert Holmes remembered that, as script editor, he was "always 'ripping off' the classic horror films and things". For example, he might have said to a scriptwriter: "'Do you know the film *The Hands of Orlac*,' and they'd say, 'No', and I'd explain that it was about this pianist whose disembodied hand went around strangling people, and I suggested that if this hand was an alien hand… I gave that idea to Bob Baker and Dave Martin."

This process was how Sarah Jane Smith's farewell adventure *The Hand of Fear* came about. In it, the Doctor's journalist friend was taken over by the stone hand of the Kastrian Eldrad, which had been uncovered in a quarry explosion. Many *Doctor Who* stories have revolved around the idea of possession – which Philip Hinchcliffe called "one of the most frightening concepts imaginable. So, if you do a story that involves possession, immediately you have two means of putting over strong drama. One, by concentrating on the person being possessed, the twin personalities fighting for control, etc, and two, by showing the reactions of those around them to that developing horror."

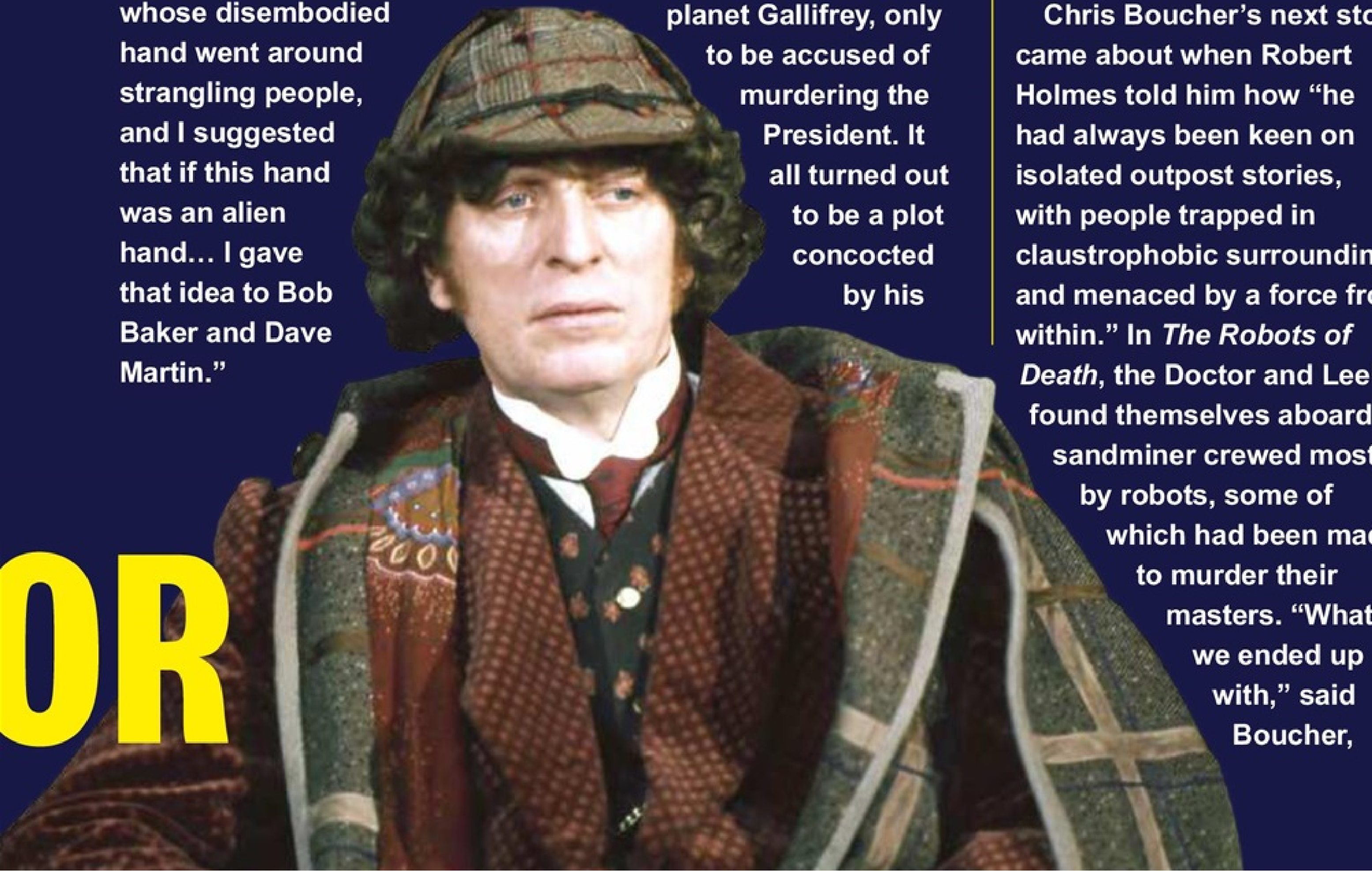
The next story was Robert Holmes' own *The Deadly Assassin*, in which the Doctor returned to his home planet Gallifrey, only to be accused of murdering the President. It all turned out to be a plot concocted by his old enemy the Master, out for revenge. *The Deadly Assassin* was the producer's idea originally, said Holmes: "He said it would be good to explore this place we've never been to – home of the Time Lords." Past history suggested that the Time Lords were two-faced, happy to get the Doctor to do their dirty work when it suited them: "Basically I set out to overturn a lot of established theory." Even to the extent of calling their dirty tricks department the CIA!

New writer Chris Boucher admitted to having borrowed a few ideas from literary science fiction when he devised *The Face of Evil*. On a primitive planet, the Doctor found his own features carved into the side of a massive cliff thanks to Xoanon, a mad computer who had taken on part of the Doctor's own personality. Boucher said the computer idea came from reading a Harry Harrison novel called *Captive Universe*: "The book isn't actually about the computer, but about a place which the inhabitants think is a world but which is actually a spaceship. In my script, I took that a stage further by saying that my spaceship had in fact landed and that the source of all the trouble was the computer of the ship, which had gone berserk on landing."

Chris Boucher's next story came about when Robert Holmes told him how "he had always been keen on isolated outpost stories, with people trapped in claustrophobic surroundings and menaced by a force from within." In *The Robots of Death*, the Doctor and Leela found themselves aboard a sandminer crewed mostly by robots, some of which had been made to murder their masters. "What we ended up with," said Boucher, "was a mixture of Bob's isolated outpost idea and Agatha Christie's *Ten Little Indians*."

The last adventure of the series, *The Talons of Weng-Chiang*, was the ultimate mish-mash – a story set in 19th-century London in which Robert Holmes incorporated elements from *The Phantom of the Opera*, Sax Rohmer's Fu Manchu adventures, Jack the Ripper and more. Even the Doctor ended up in a deerstalker and cape, hunting a giant-sized sentry rat through the sewers like Sherlock Holmes on the trail of the Hound of the Baskervilles. The writer claimed not to be a particular fan of Sherlock Holmes, despite having read all the books – "but I am a fan of that *fictitious* Victorian period, with fog, gas lamps, hansom cabs… music halls. We look back on it and say that's what it was like, ut of course it wasn't. People were slaving in dark, satanic mills and starving in London gutters…"

Doctor actor Tom Baker was familiar with his bosses' methods. "Of course the stories Philip Hinchcliffe and Robert Holmes worked on were all film pastiches and of course we spotted them," he said. "Like all good comedians, you thrash around anywhere for material and steal and adapt trying to perform that alchemy, transmuting one thing into another." ●



OR

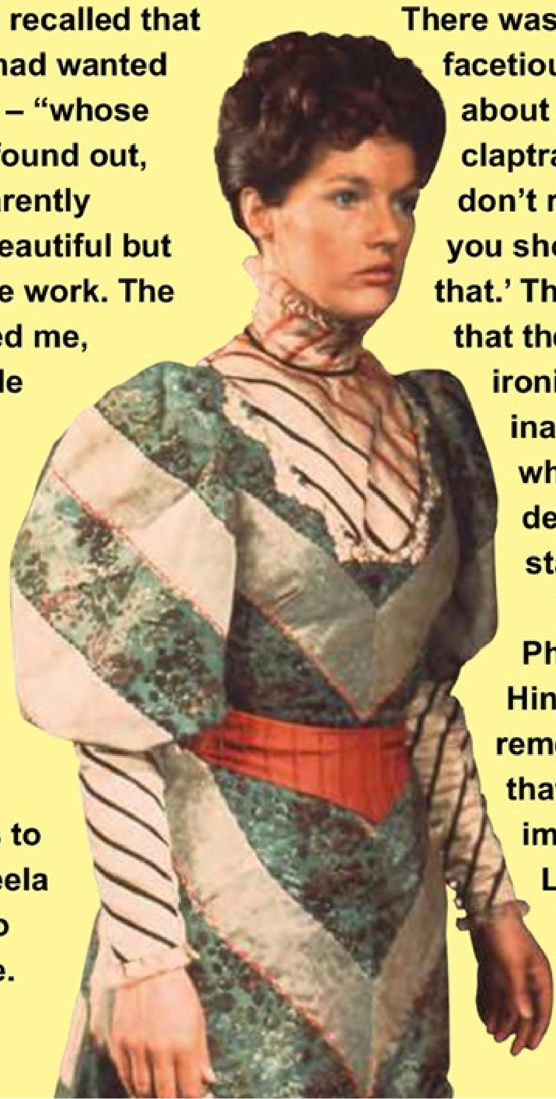
The Robots of Death

THE SECRET LIFE OF LEELA……

"We wanted Raquel Welch in the jungle, handy with a knife," said *Doctor Who* script editor Robert Holmes, recalling the creation of the companion character who replaced Sarah Jane Smith – the leather-clad Leela, warrior of the Tribe of the Sevateem.

Leela proved to be quite unlike the Welch character in the 1966 epic *One Million Years B.C.* The intention, remembered Holmes, had been to create a character to "contrast with the Doctor's more pacific nature. He is not supposed to initiate violence, except in self-defence, but Leela was the girl who would simply go out and stab someone in the back!" And not just with a knife – sometimes with a paralysing Janis thorn…

With around 60 actresses having been up for the part, the role ultimately went to 25-year-old Louise Jameson. She recalled that the producer had wanted someone else – "whose name I never found out, who was apparently exceedingly beautiful but couldn't do the work. The director wanted me, because I made him work in the interview – made him become the character he was reading…"



Louise's greatest challenge was to ensure that Leela didn't revert to 'cave girl' type. She recalled trying to keep the character "absolutely real, instead of a cipher. It was dangerous to make her stupid – she was very bright but she was uneducated. That's very different to being stupid."

Just about the only person who *didn't* like Leela – both at the time, and for many years afterwards – was Doctor actor Tom Baker. He spoke of being "*appalled* at her aggression… There was a moral dimension, an ethical dilemma because she *killed* things. It wasn't just my character, *I* was furious at the beginning. There was some facetious dialogue about it, some claptrap [like] 'I don't really think you should do that.' The point is that these gentle ironies are quite inappropriate when life and death is at stake."

Producer Philip Hinchcliffe remembered that he'd imagined Leela as like the Cockney flower seller Eliza Doolittle in George Bernard Shaw's 1913 play *Pygmalion*, taught how to pass as posh by Professor Higgins: "The idea was that Leela should gradually become more civilised as she travelled with the Doctor. In *The Talons of Weng-Chiang*, for instance, the Doctor had managed to persuade her to wear proper clothes. She didn't like them very much but it was a start. I was a bit unhappy that this principle was not carried on after my departure from the series."

Louise Jameson also wished that "they'd done more of that, explored that teacher/pupil relationship between us. I think it could have done with all the humour it could muster really. And it was great to be able to put some in myself and not just leave it all to Tom." ●

NASTIER THAN EVER BEFORE!

A cadaverous, skull-like face… Hoarse, laboured breathing… The hand that projects from the cloak could belong to a skeleton…

Back when the Doctor was a dashing, white-haired action man attached to the Earthbound UNIT organisation, his arch-enemy the Master was a dapper figure with a well-trimmed beard, dressed in a smart, high-collared suit. When the Master returned in *The Deadly Assassin*, however, he was as scriptwriter Robert Holmes described him in the stage directions above: a fetid near-corpse from the deepest vaults of Gallifrey, bulging eyeballs staring out from under a ragged cowl.

In its 1976-77 season, *Doctor Who* became more horrible than ever before, despite the fact that the old monsters we loved to hate were nowhere to be seen: no Daleks or Cybermen or Sontarans. This was a deliberate choice on the part of producer Philip Hinchcliffe, who wanted to make the Doctor's enemies more real, and therefore even more frightening. "A race of monsters of the 'rubber suit' variety tends to lean on the writer for believability," he explained. "If you have just one villain either under a mask, or with elaborate make-up, then you have both the writer's lines and the actor's talent to bolster the performance."

Robert Holmes pointed out that *The Deadly Assassin* was "the first story, if you discount the Master, that we struck the 'received law' that every *Doctor Who* story had to have a monster. There were no monsters and *The Deadly Assassin* was very popular."

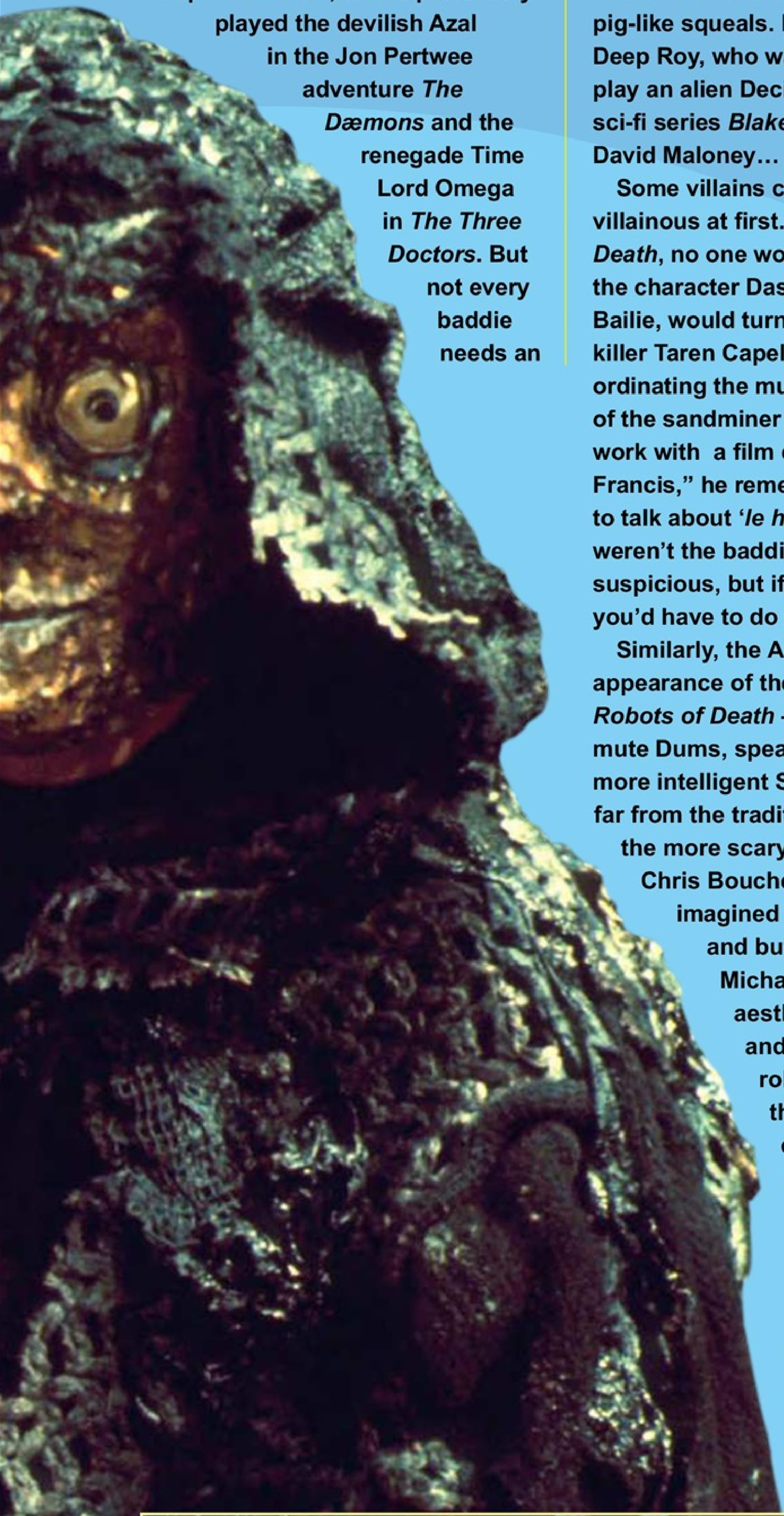
Its nastier moments didn't make it popular with clean-up TV campaigner Mary Whitehouse, though. She complained about the third episode's ending, in which the Master's henchman, Chancellor Goth, tried to drown the Doctor in a lake inside the Time Lords' weird Matrix. Philip Hinchcliffe recalled how they'd "tried to push the boundaries of the programme a little. We had a strange episode, almost all on film, where the Doctor fought a battle inside the mind of Goth. I wanted to have a go at something really over the edge, really strange." BBC boss Bill Slater ordered the producer to shorten the cliffhanger before it could be shown again: "[He] said we were holding the Doctor's head underwater for too long and it was unfair to hold that over until the following week because the kids would get upset…"

David Maloney, who directed both *The Deadly Assassin* and *The Talons of Weng-Chiang*, said that the producers had been moving towards "being quite frightening and violent, and I pushed that and actively participated in it." For him, great baddies needed to be carefully cast: "Tom [Baker] was a very dominant actor both physically and intellectually, so you did need to counter that. You really had to get a special actor to play against him in the villain's part." Bernard Horsfall, who played Goth, was someone Maloney had used before, in the Patrick Troughton era, and was "what I needed in *The Deadly Assassin* – big, tough and with range."

Peter Pratt, the actor cast as the new Master, replacing the late Roger Delgado, was chosen "because apart from being a very well-known radio actor, he was of particular interest to me having watched him after the war as the leading man with the D'Oyly Carte theatre company. Consequently he had a splendid voice."

One particular radio actor almost made *Doctor Who* villains a speciality. In *The Hand of Fear*, after the female form

The Talons of Weng-Chiang



of silicon villain Eldrad (played by Judith Paris) was crushed to death, Eldrad was recreated in a new body. This version of Eldrad was played by Stephen Thorne, who'd previously played the devilish Azal in the Jon Pertwee adventure *The Dæmons* and the renegade Time Lord Omega in *The Three Doctors*. But not every baddie needs an imposing presence and a remarkable voice to make just as big an impression. Mr Sin, the diminutive, part-robotic ventriloquist's dummy in *The Talons of Weng-Chiang*, made only pig-like squeals. He was portrayed by Deep Roy, who was 4'4" and went on to play an alien Decima in the BBC's other sci-fi series *Blake's 7*, produced by David Maloney…

Some villains can't appear to be too villainous at first. In *The Robots of Death*, no one would have guessed that the character Dask, played by David Bailie, would turn out to be the crazed killer Taren Capel, who had been co-ordinating the murders of the crew of the sandminer all along. "I used to work with a film director called Freddie Francis," he remembered, "who liked to talk about '*le herring rouge*' – if you weren't the baddie, you had to look suspicious, but if you were the baddie, you'd have to do something else…"

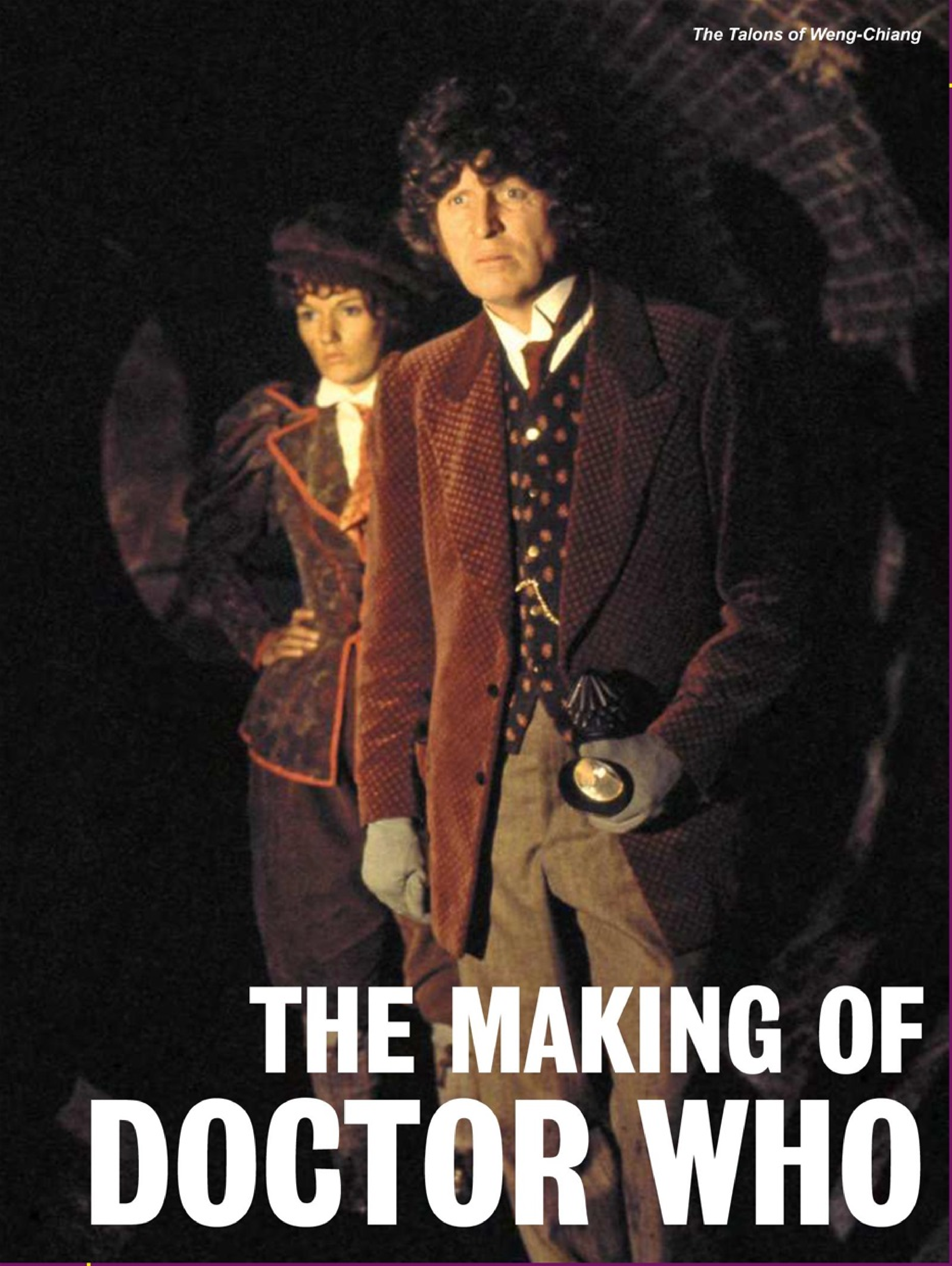
Similarly, the Art Deco-style appearance of the robots in *The Robots of Death* – classified into mute Dums, speaking Vocs and more intelligent Super Vocs – were far from the traditional type, and all the more scary for it. Scriptwriter Chris Boucher recalled how he'd imagined his robots being "big and butch", before director Michael E Briant made them aesthetically pleasing and softly spoken: "The robots said the words that were written, but completely differently to how I'd imagined them. It had never occurred to me like that, but it worked…"

Not every monster or villain works out quite as well as they should, though, despite the best efforts of *Doctor Who*'s makers to scare their audience witless. In *The Talons of Weng-Chiang*, a giant rat guarded the sewers surrounding the evil Magnus Greel's underground lair. Robert Holmes remembered that "The special effects department made this marvellous giant rat, as long as two tables, and they worked from scale drawings and pictures – it looked marvellous. But when it came on the box it had little pink ears, was well groomed and totally unlike a sewer rat, which should have looked scurvious and scaly and greasy and bleeding here and there, with horrible yellow teeth. Instead it was a nice, cuddly sort of rat!" ●

The Robots of Death

The Deadly Assassin

The Hand of Fear


The Talons of Weng-Chiang

THE MAKING OF DOCTOR WHO

Despite rising inflation, the 1976-77 season looked more impressive than ever before.

In the first few moments of *The Masque of Mandragora* the Doctor showed Sarah the TARDIS' never-before-seen second control room – which looked quite unlike the traditional white-walled interior! Designer Barry Newbery, whose association with *Doctor Who* went back as far as the very first adventure in 1963, said that producer Philip Hinchcliffe "wanted a change from the usual console room because it had been seen so often, and it took up so much studio space. I thought of a Victorian sailing ship, and tried to move the whole thing away from bright panels and flicking switches. The wood veneer on the walls was, as usual, achieved with wood-effect wallpaper."

The Doctor and Sarah's first trip in the new control room landed them amid the orange groves of Renaissance Italy, close to the town of San Martino. This was represented on screen by the Italianate village of Portmeirion, in North Wales. Built by Sir Clough Williams-Ellis over the course of a lifetime, beginning in 1925, Portmeirion famously doubled as the bizarre 'Village' that Patrick McGoohan found himself ensnared in as the eponymous hero of the strange 1960s spy series, *The Prisoner*. Barry Newbery was disappointed when he discovered they were going to Portmeirion – "mainly because I was looking forward to doing some filming in Italy! But I fell in love with the place when I got there…"

The Masque of Mandragora

Sir Clough Williams-Ellis, he remembered, was present when they filmed scenes close to the entrance to the catacombs inhabited by the mysterious Brotherhood of Demnos: "We built the remains of a temple close to one of the lakes and [Williams-Ellis] actually asked if we would leave it there when we had finished. We couldn't because it was stock scenery made of jabolite – if there had been a strong wind the whole thing would have blown away!"

For *The Hand of Fear*, the *Doctor Who* team relocated themselves somewhere completely different – in and around the nuclear power station at Oldbury-on-Severn. In the story, the possessed Sarah Jane Smith sought to regenerate the disembodied hand of Eldrad in the fission reactor at heart of the 'Nunton Power Complex'. In fact, writers Bob Baker and Dave Martin had based the Nunton complex on the Oldbury plant, which was situated "just down the road" from their homes. According to Bob Baker: "We rang them up and said, 'We're writing *Doctor Who* and want to set

The Deadly Assassin

it in a power station. Can we come along?' They said, 'We'd be delighted!'

"They showed us virtually everything, and when we were in the huge control room which featured in the story, this monitor kept flashing up: malfunction, malfunction. They said, 'Oh, it's always doing that!'"

The backstage area of a real theatre stood in for the backstage of the Palace Theatre, the Victorian music hall featured in *The Talons of Weng-Chiang*. "We used the Northampton rep theatre," said director David Maloney, "because it's still got the original Victorian flying area above the stage and we had a big chase there."

Filming scenes at night supposedly set in the streets of Victorian London proved much more of a challenge: "We were due to film in and around a set of Victorian houses in Twickenham and in a Victorian square in Wapping. We had posted letters to all the owners of the houses, asking them all if they'd please remove their motor cars because we wanted to bring a carriage through the square. When we got there, there was a Porsche still parked in full view and it was really going to ruin everything we wanted to do, so Roger Murray-Leach, my designer, had the very clever idea of putting a tarpaulin over the car and covering it with hay." ●

The Hand of Fear

The Talons of Weng-Chiang

ANOTHER SPECIAL MONSTER-PACKED ISSUE!

The 1970s were the heyday of the poster magazine. For 15 new pence, rising to 30p or even 35 with inflation, every teenager could obtain their ideal choice of giant 2' x 3' fold-out posters to cover the woodchip on their bedroom walls.

There was **Popster** – 'The Great Pop-Portrait Magazine' – which might unfurl into pin-ups of David Bowie, Suzi Quatro, or, in an off-month, the rather less lovely Slade. There was **Monster Mag** – 'OPEN IT OUT IF YOU DARE!!' – edited by later **Doctor Who Weekly** founder Dez Skinn, which might fold out into a giant picture of Christopher Lee as Dracula or Peter Cushing as Frankenstein in one of the Hammer horrors. There was **Kung-Fu Monthly**, which always seemed to incorporate a massive picture of Bruce Lee, which makes one wonder why they didn't just call it 'Bruce Lee Monthly'. There was a magazine devoted to top TV cops **Starsky & Hutch**, for the girl (or boy) who couldn't get enough of David Soul or Paul Michael Glaser (or both).

And, for two consecutive years in 1975 and 1976, there were two one-off magazines devoted to *Doctor Who*. The first, from Legend Publishing, had a cover illustrated by later *2000 AD* legend Kevin O'Neill and contained a message from then new Doctor, Tom Baker. The second, from Harpdown Publishing, included substantial features on subjects such as *The Doctor's Fearsome Foes!* and *The Secret Life of Sarah Jane*. Had there been a third, in 1977, it would surely have focused on the Fourth Doctor's third season of adventures. But sadly, there was no such publication.

Until now…

DOCTOR WHO
FOLD-OUT POSTER INSIDE

DOCTOR WHO
A Special Monster-Packed Issue
TWO GIANT POSTERS INSIDE

Text features in this special poster magazine have been compiled using quotations from the following archive interviews: **David Bailie** by Alan Barnes in **Doctor Who Magazine** issue 297 (2000); **Bob Baker** by Peter Griffiths in **DWM** 236 (1996); **Tom Baker** by various authors in **DWM** 179 (1991); **Chris Boucher** by Richard Marson in the **DWM** Winter Special 1986; **Philip Hinchcliffe** by Jeremy Bentham in the **DWM** Winter Special 1981 and by Austen Atkinson-Broadbelt in **DWM** 210 (1994); **Robert Holmes** by Gary Russell in **DWM** 100 (1985); **Louise Jameson** by Richard Marson in **DWM** 85 (1984), **DWM** 136 (1988), and by Nicholas Briggs in **DWM** 215 (1994); **David Maloney** by Richard Marson in **DWM** 108 (1985); **Louis Marks** by Peter Griffiths in **DWM** 256 (1997); **Barry Newbery** by David Richardson in **DWM** 161 (1990).

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